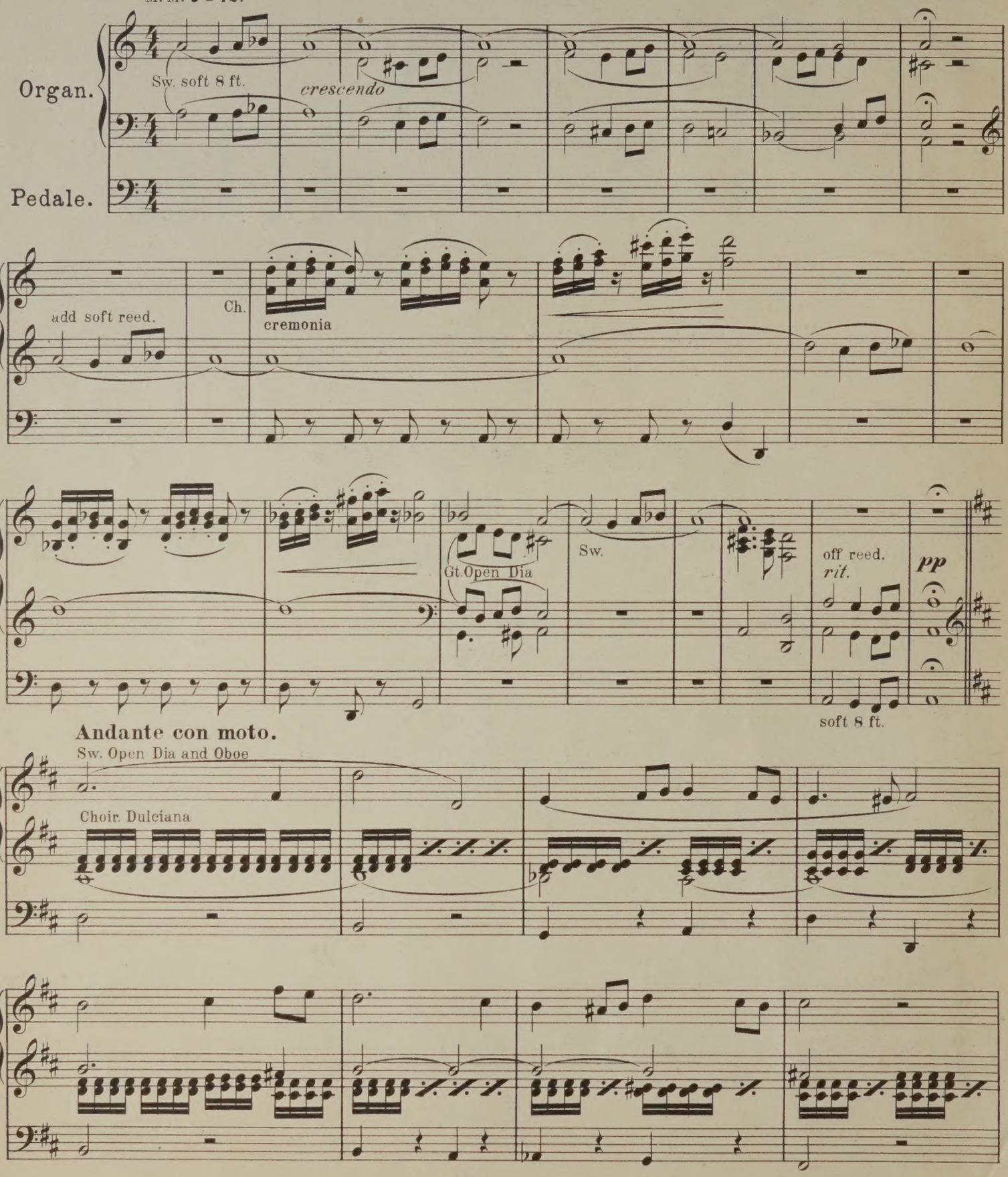
ORGAN 87.

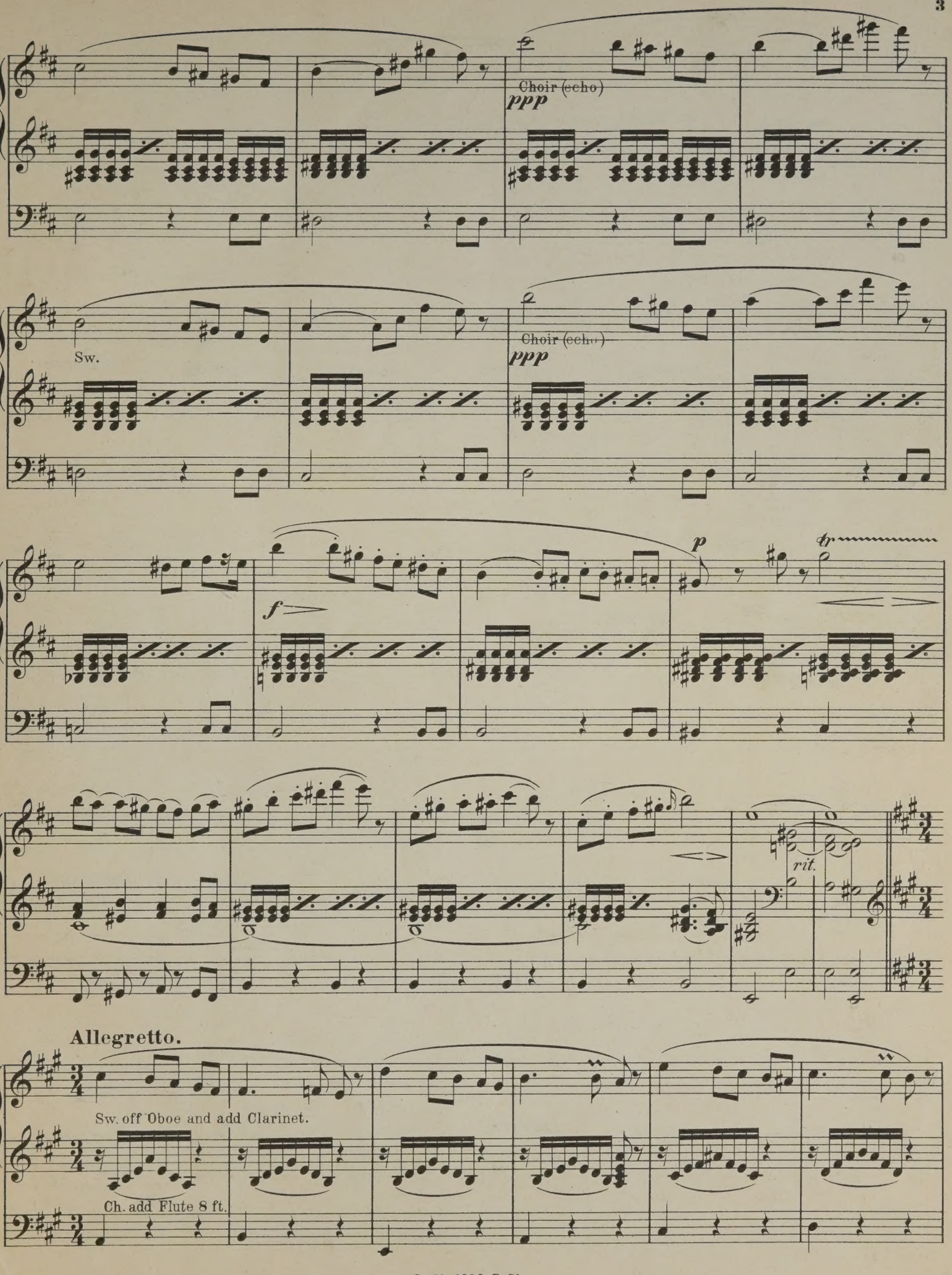
Ave Maria.

Sacred Meditation.

M. M. ♩ = 72.

Wm. E. Ashmall.




Choir (echo)
ppp
Sw.
Choir (echo)
ppp
f
p
tr
rit.
Allegretto.
Sw. off Oboe and add Clarinet.
Ch. add Flute 8 ft.

BARCAROLE.

FROM THE

Fourth Concerto,

COMPOSED BY

W. STERNDALE BENNETT.

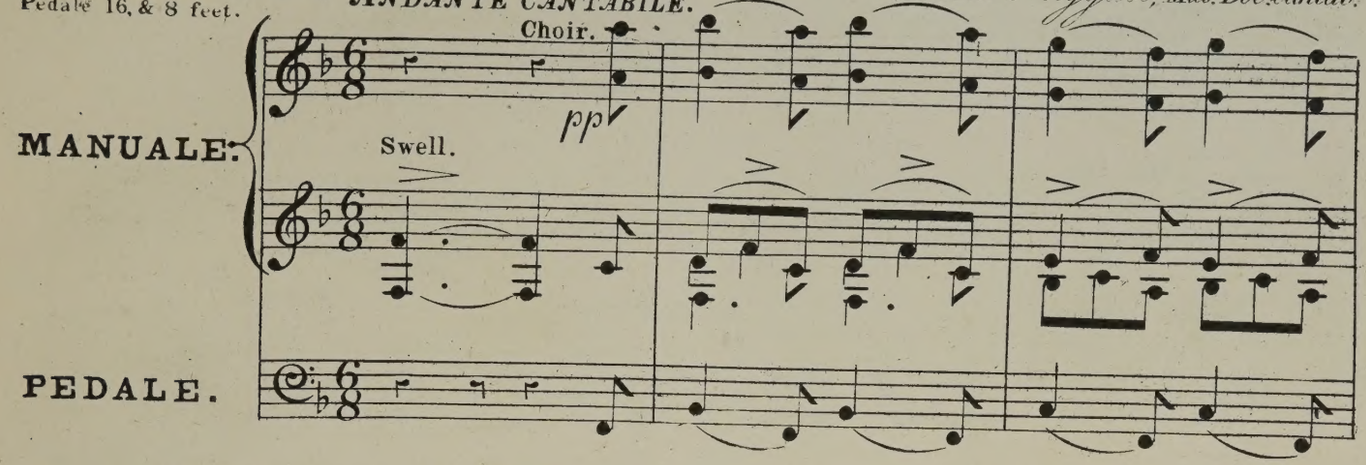
Mus: Prof: Cantab:

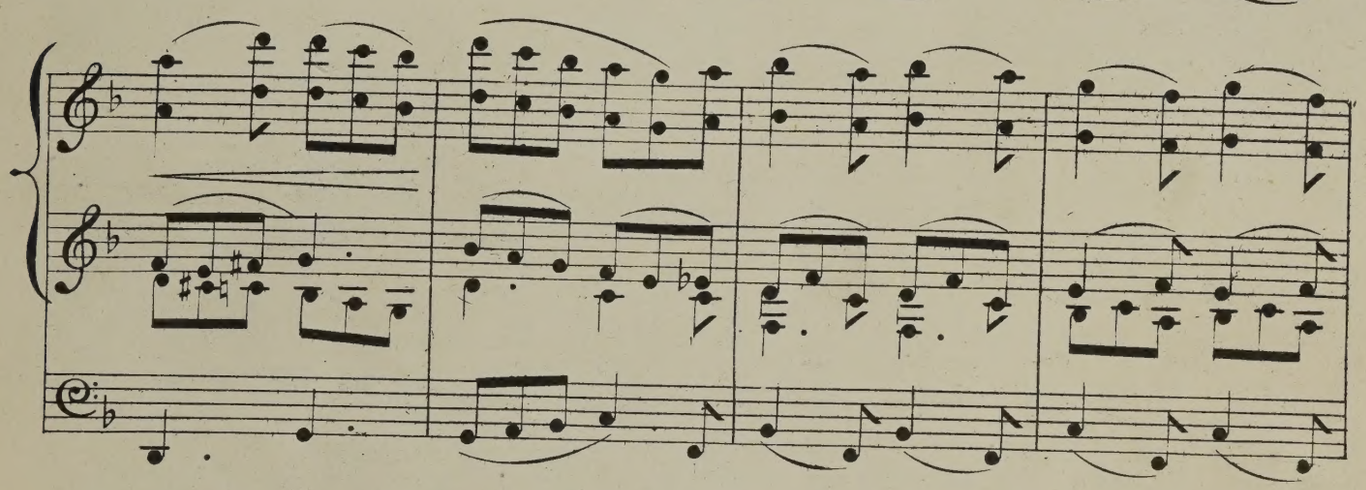
ARRANGED FOR THE ORGAN BY

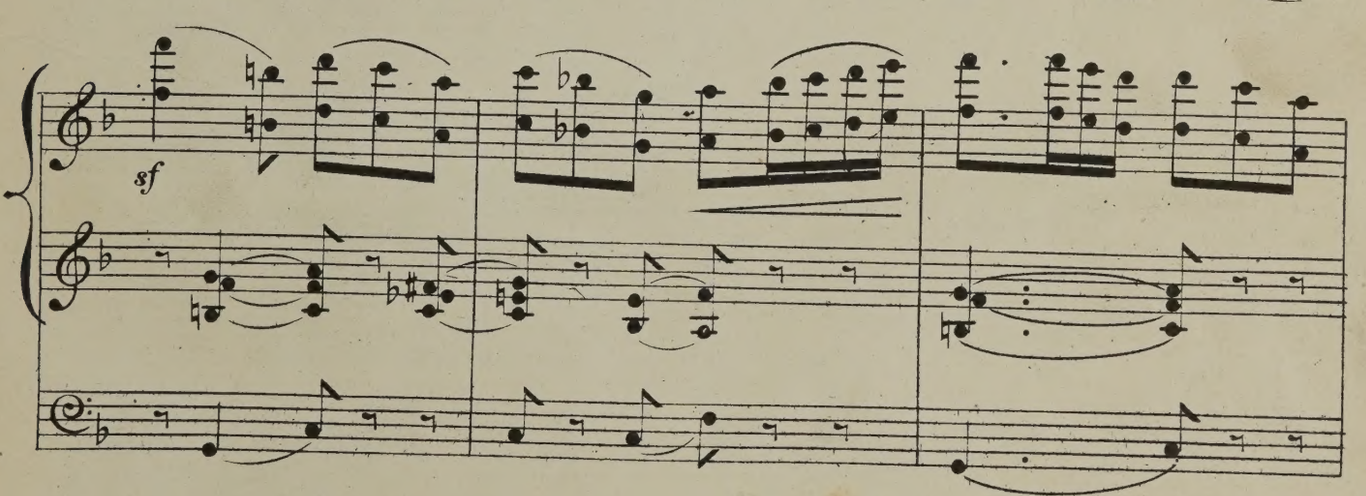
Charles Steggall, Mus: Doc: Cantab.

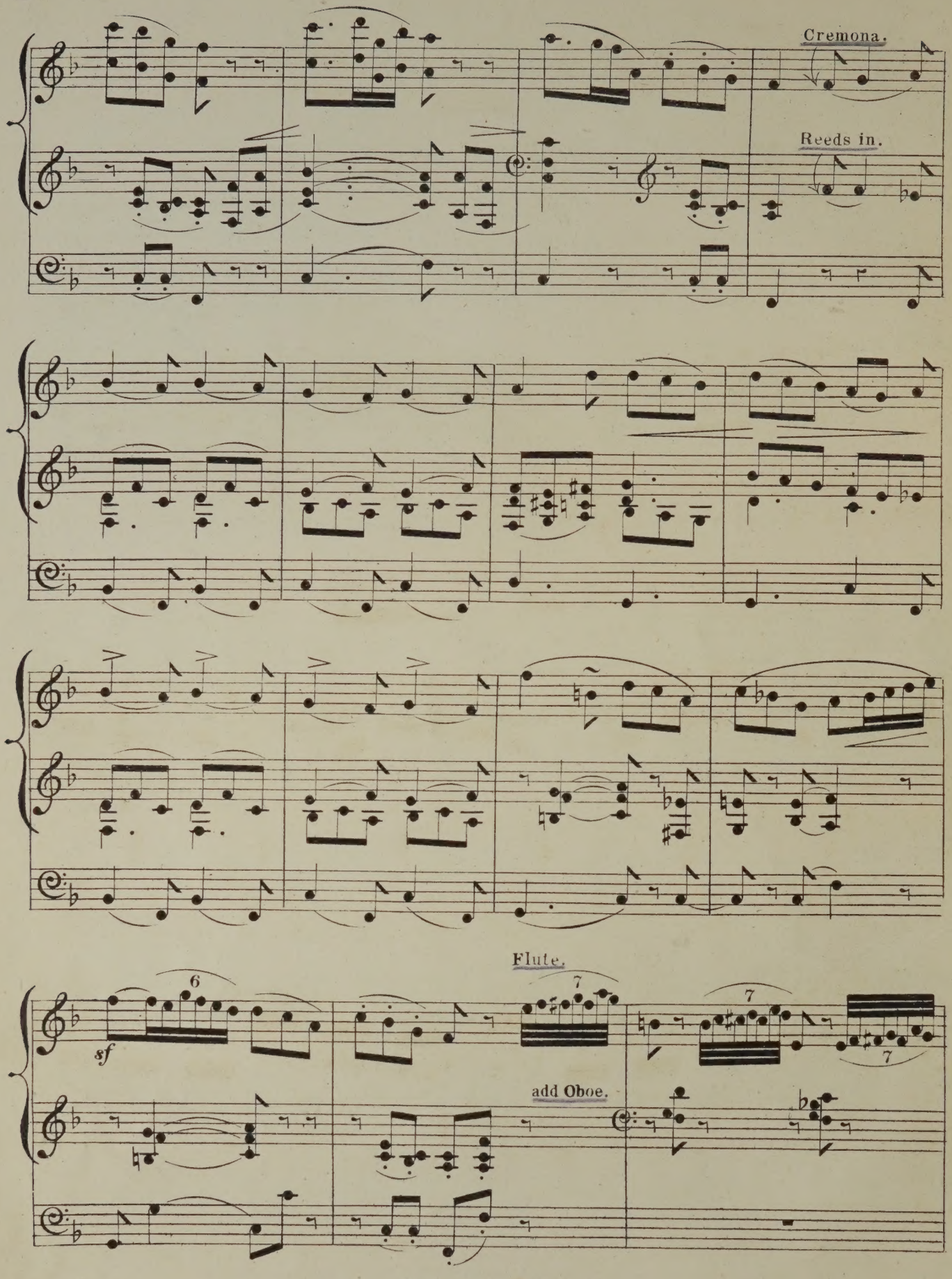
{Great Organ. Diapasons.
{8 feet, ~~Coupled to Swell.~~
Choir – 8, & 4 feet.
Swell. 16, 8, & 4 feet. Reeds.
Pedale 16, & 8 feet.

ANDANTE CANTABILE.








Cremona.
Reeds in.
Flute.
6
7
7
7
sf
add Oboe.

Diaps

Swell. Ch: 7 7 Great. Great.

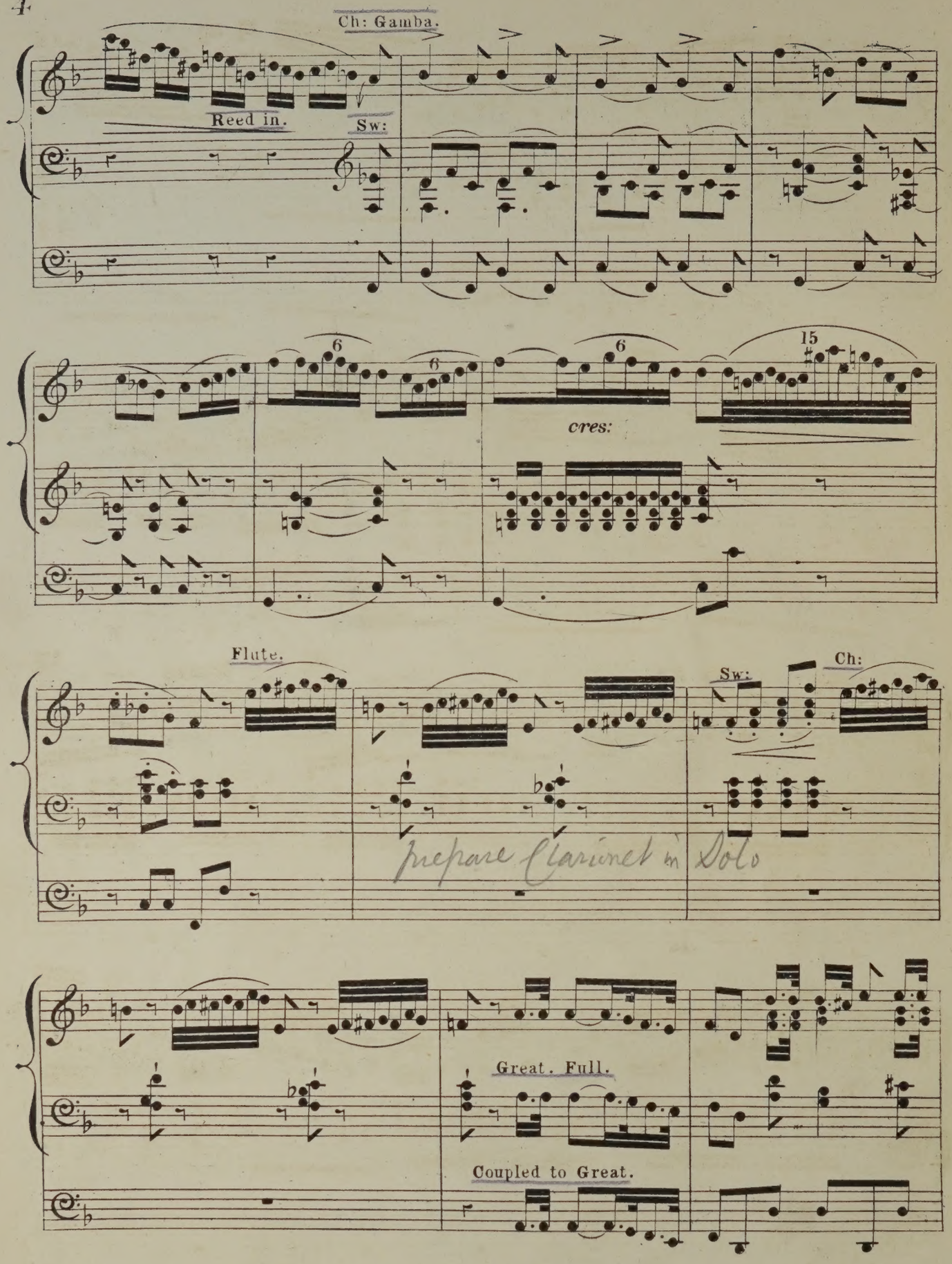
Sw to Gt

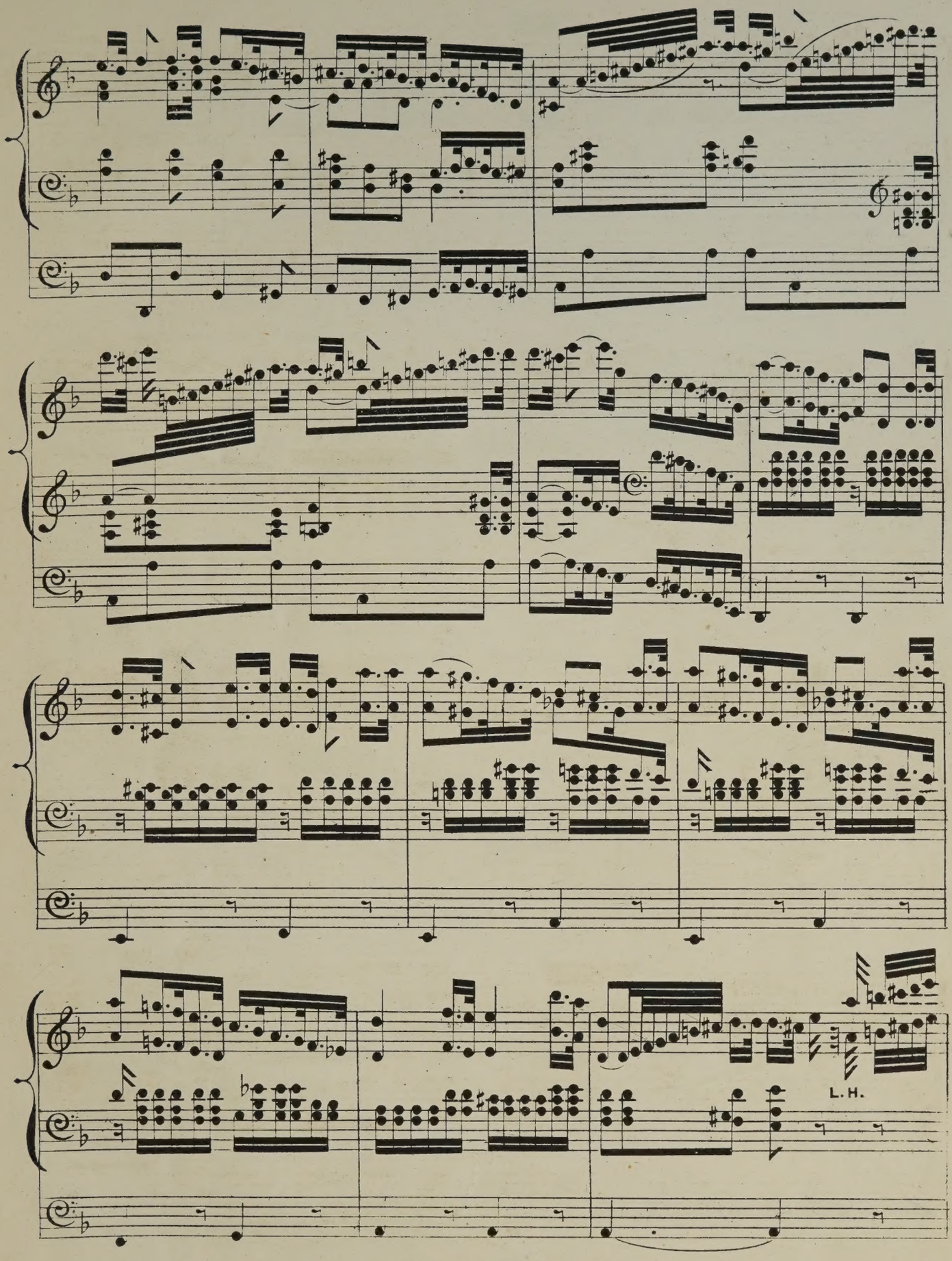
f *cres:* *f*

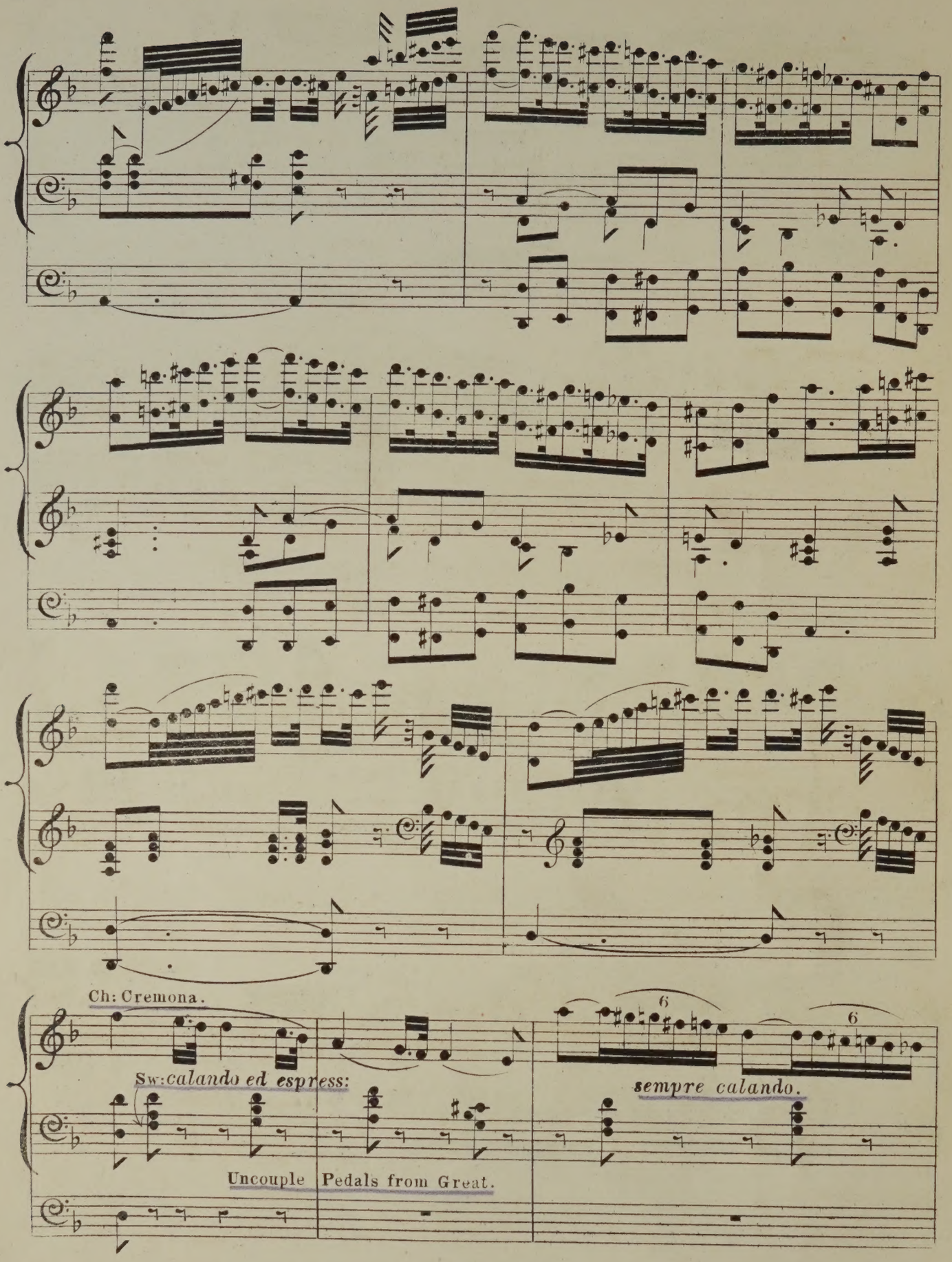
prepare tamba in Solo

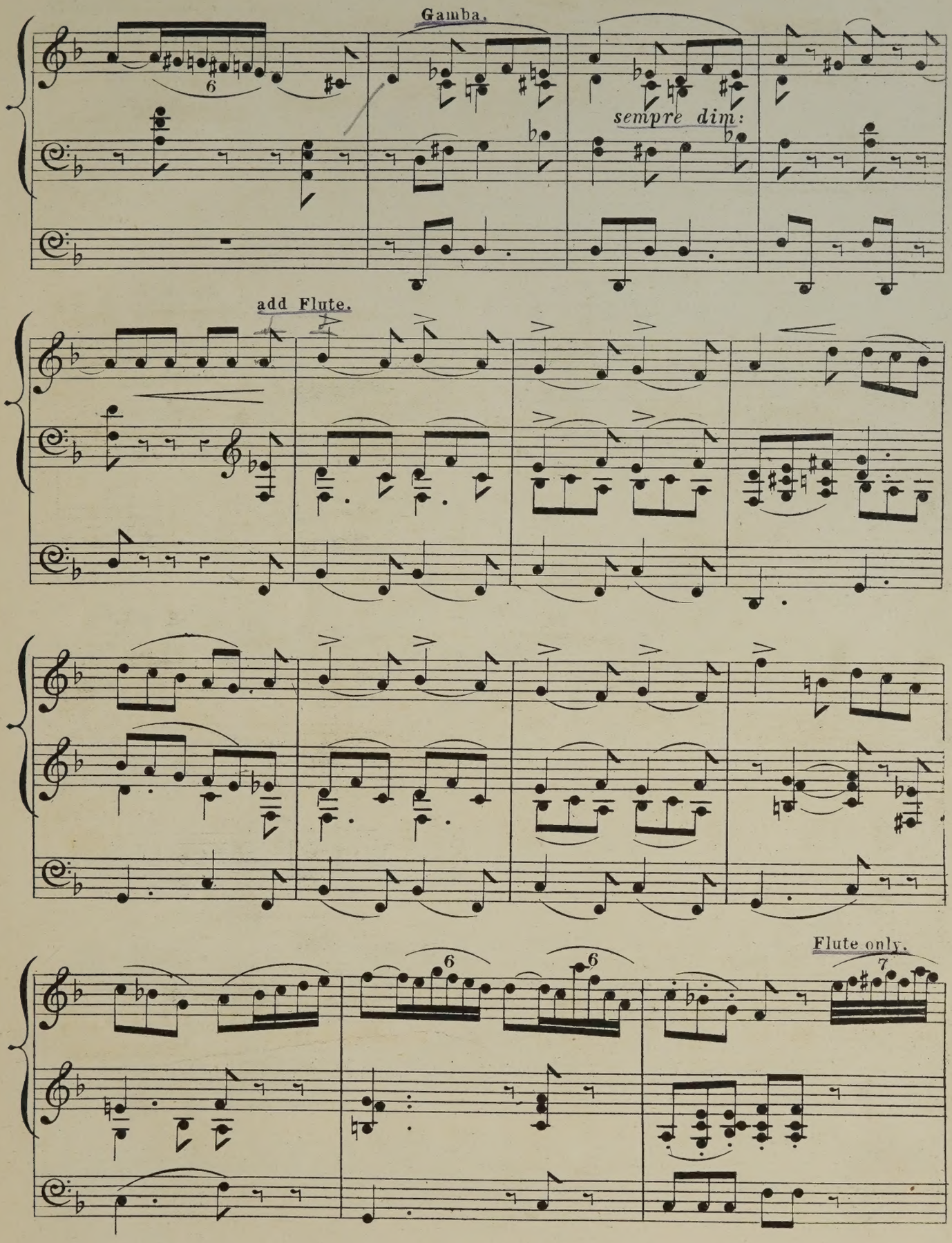
Sw: Sw: *cres:*

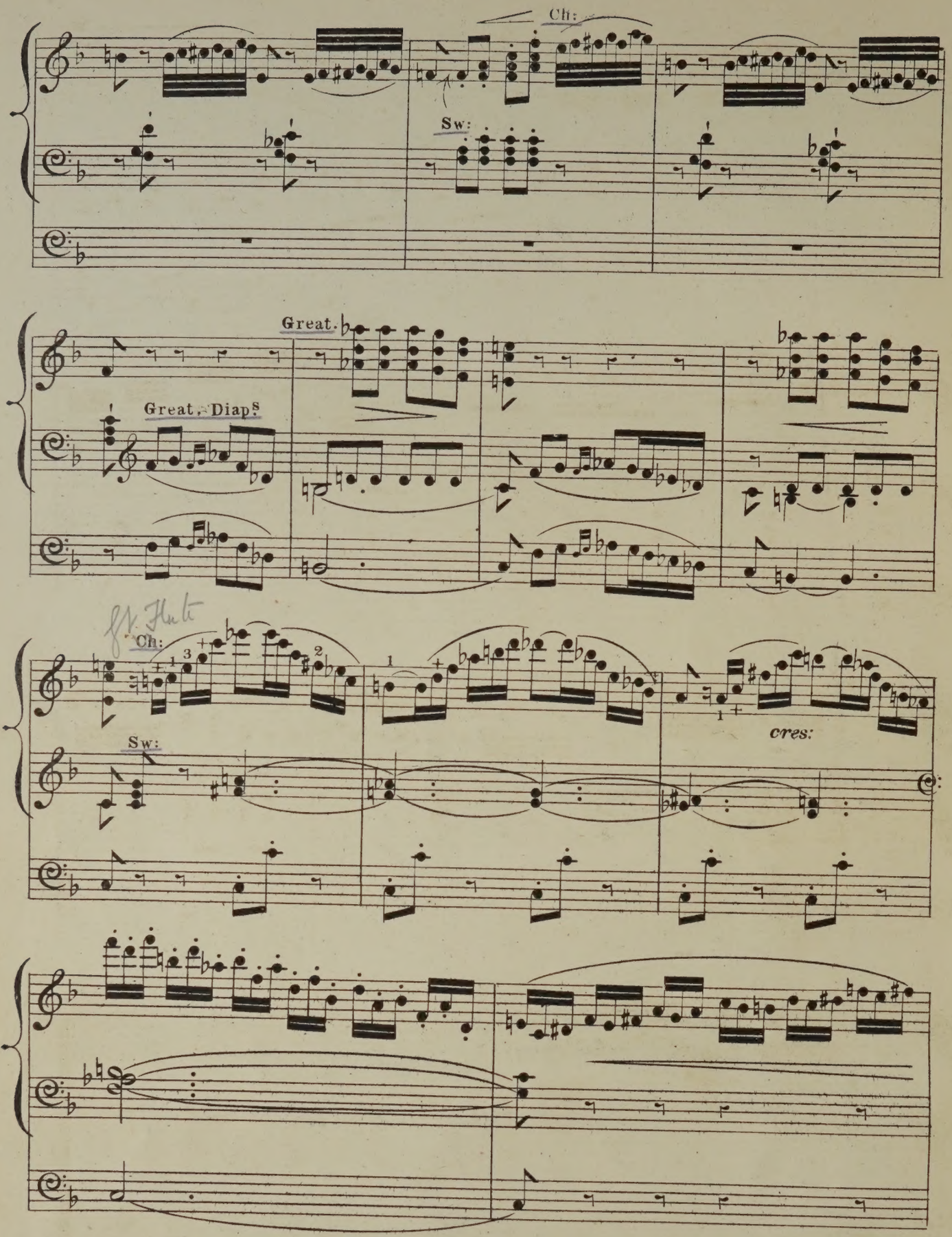
f


Ch: Gamba.
Reed in.
Sw:
6
6
6
15
cres:
Flute.
Sw:
Ch:
Prepare Clarionet in Solo
Great. Full.
Coupled to Great.

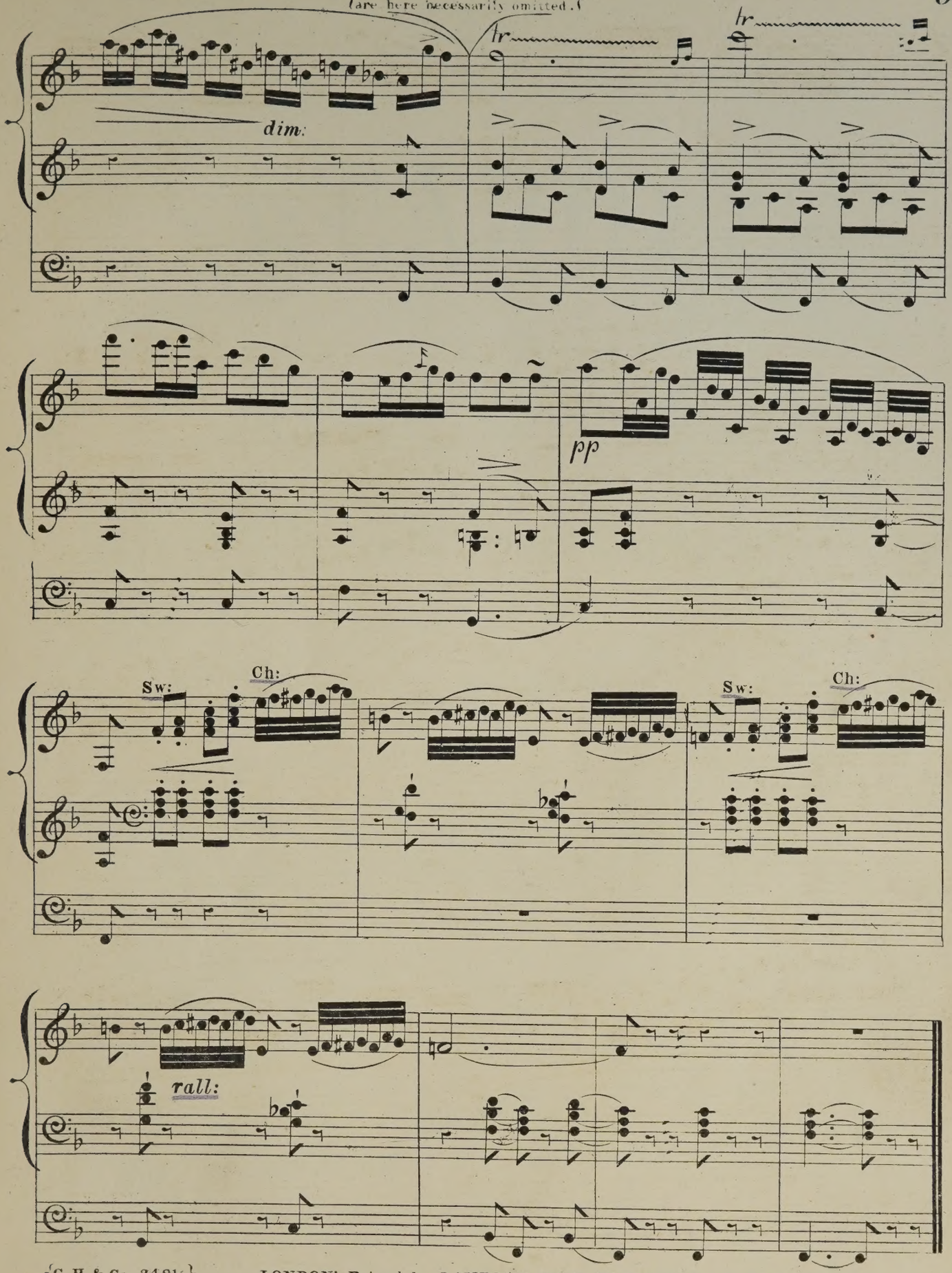

L.H.


Ch: Cremona.
Sw: calando ed espress:
Uncouple Pedals from Great.
6
6
sempre calando.


Gamba.
sempre dim:
add Flute.
Flute only.


Ch:
Sw:
Great.
Great, Diap.s
ff. Flute
Ch:
Sw:
cres:

{A few bars in the original, are here necessarily omitted.}



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TO THE HON: AND REVD CANON LEGGE, M.A.

BARCAROLLE

from the

FOURTH CONCERTO

OF

Sir William Sterndale Bennett

ARRANGED FOR THE

ORGAN

BY

W. J. WESTBROOK.

Ent. Sta. Hall. *Price 4s/=*

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BARCAROLLE

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BY

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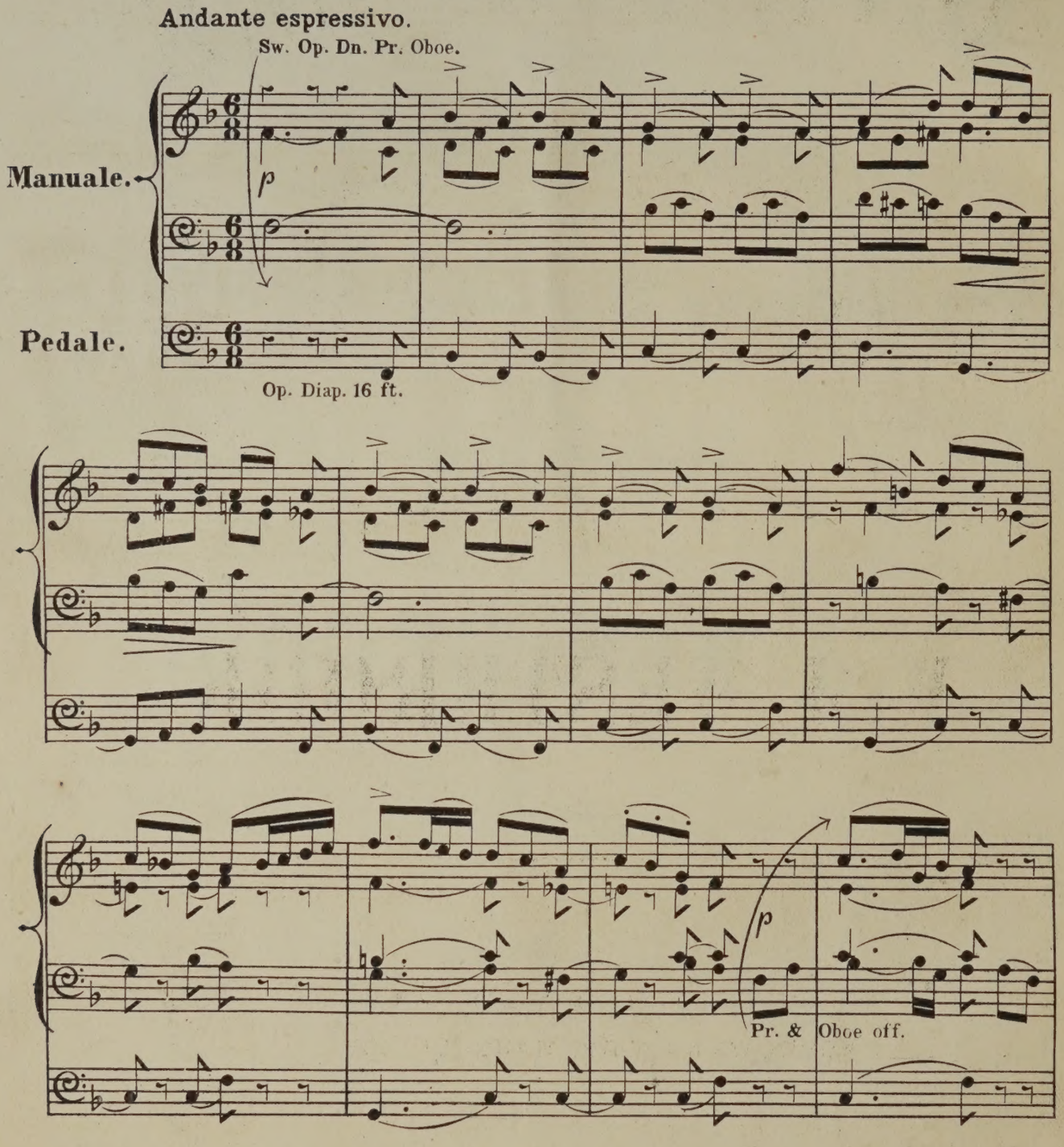
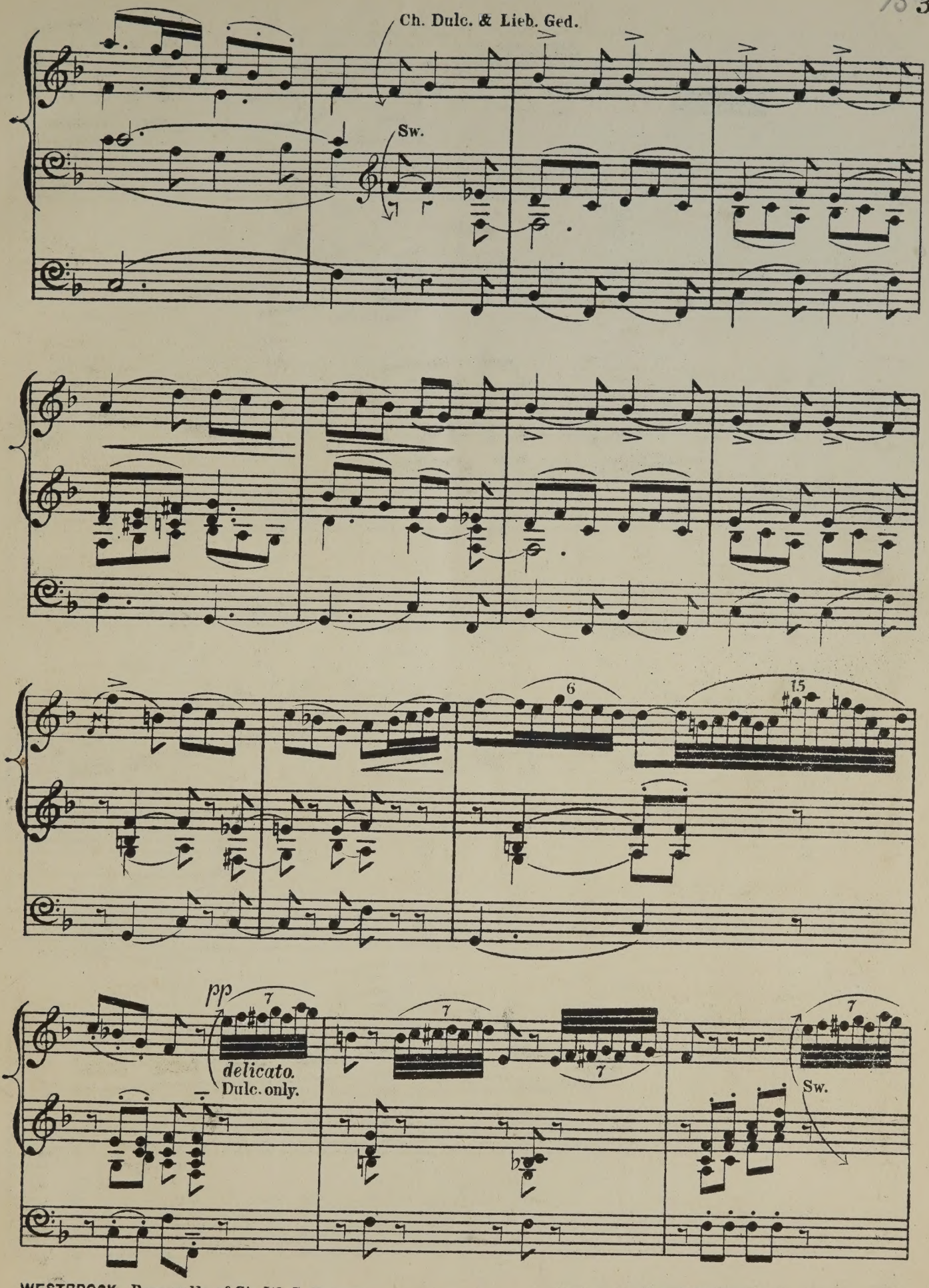
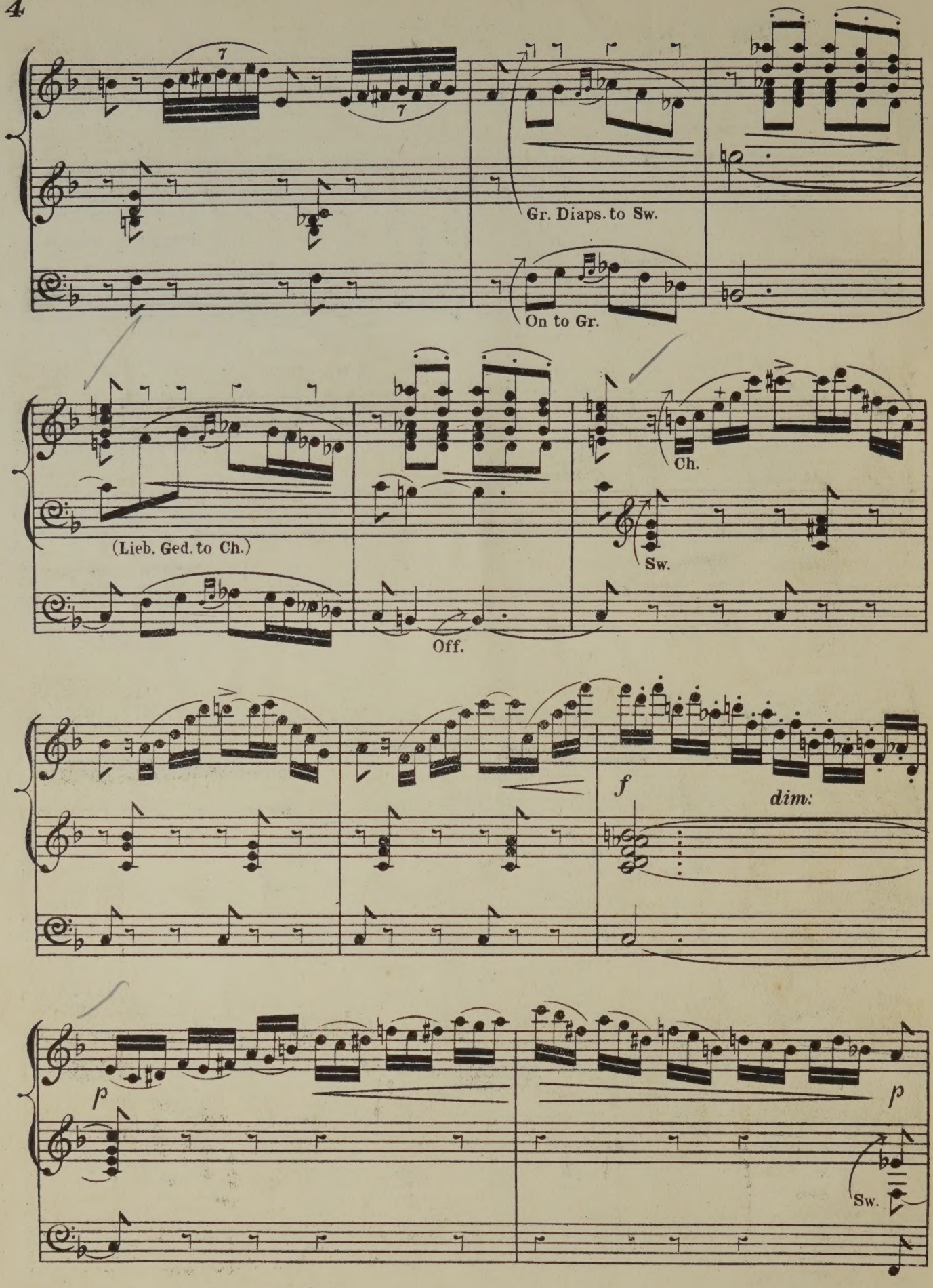
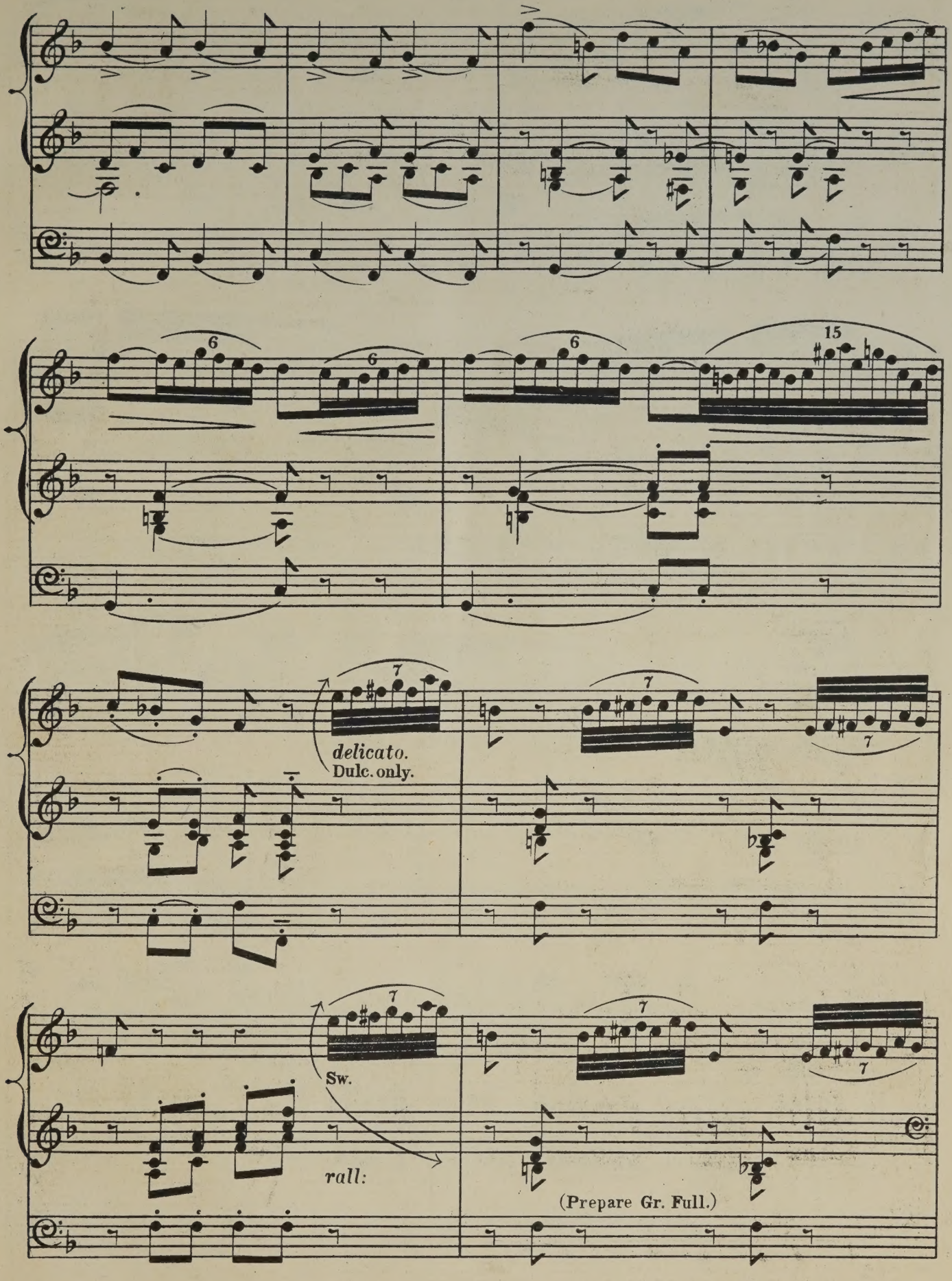
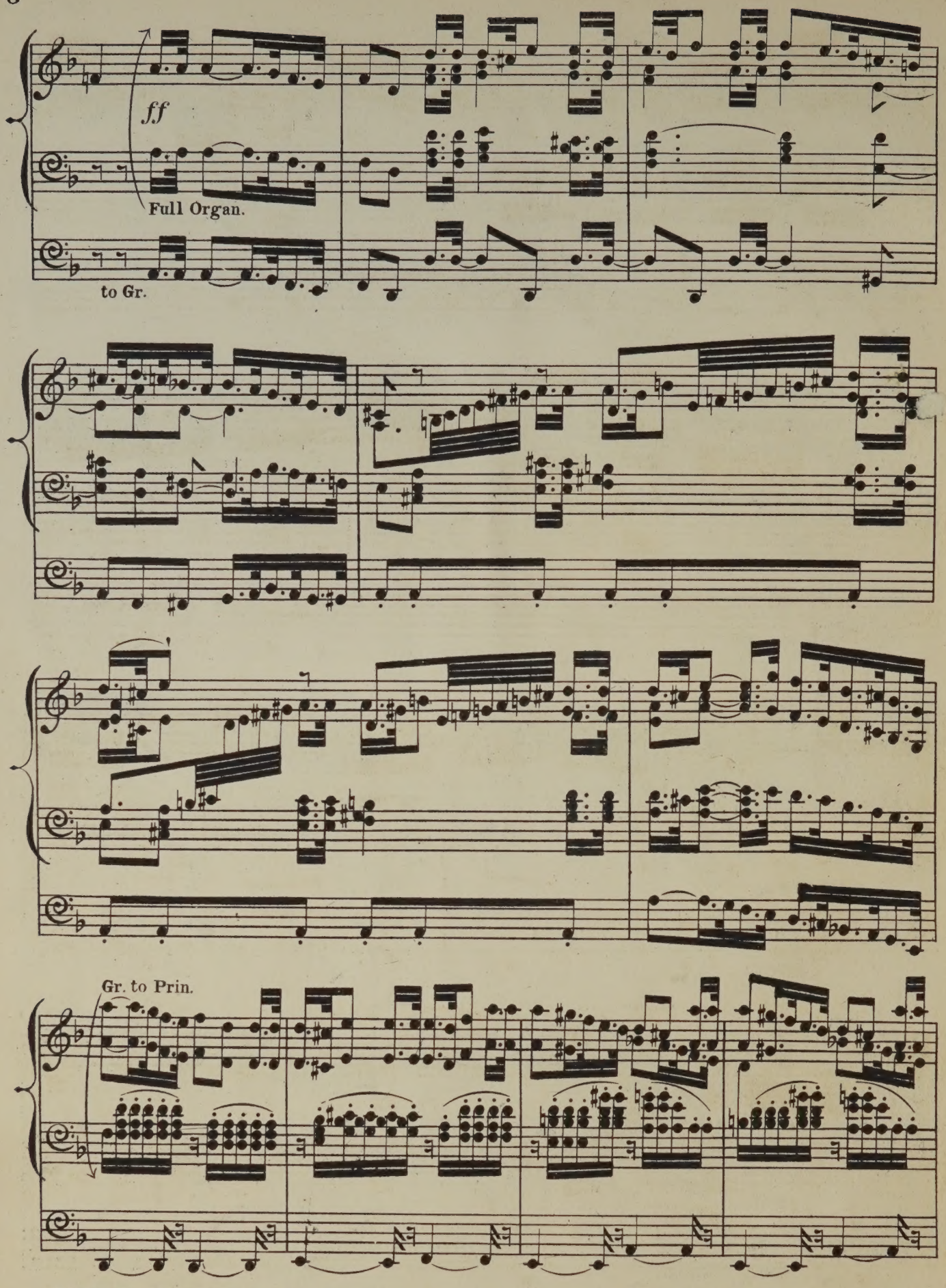


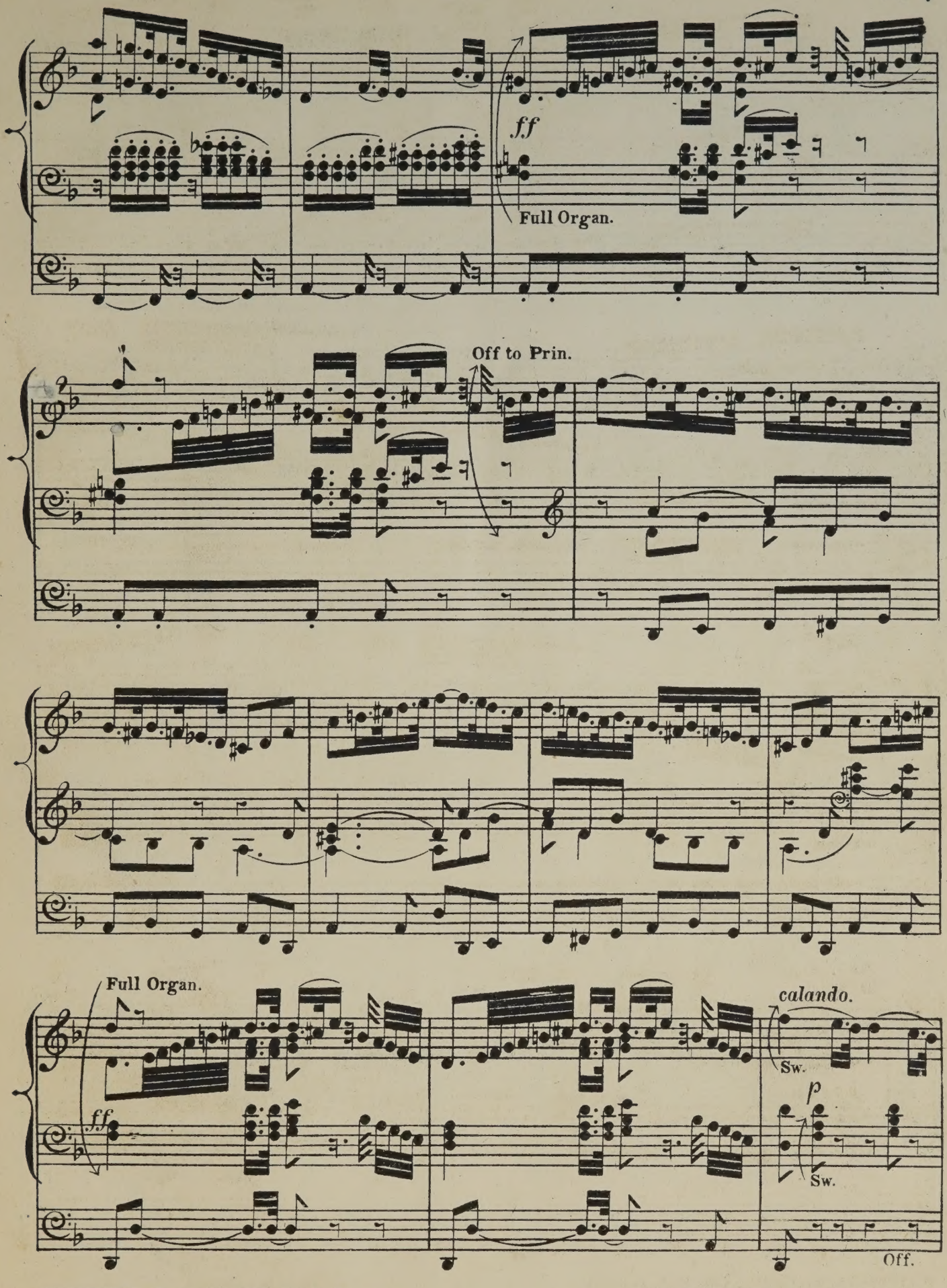
(A & P. No 12,552.)

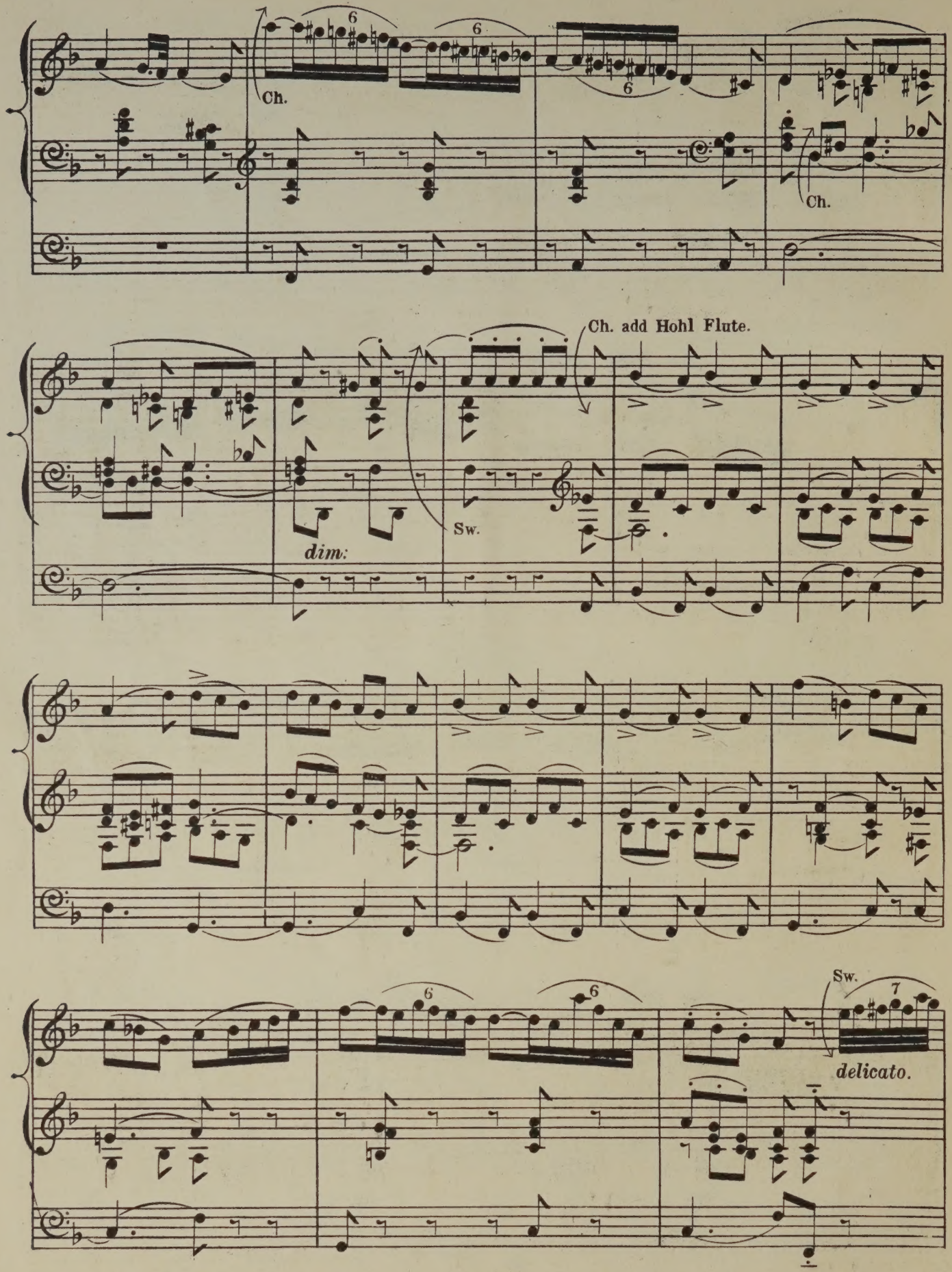

Ch. Dulc. & Lieb. Ged.
Sw.
6
15
pp
7
delicato.
Dulc. only.
Sw.

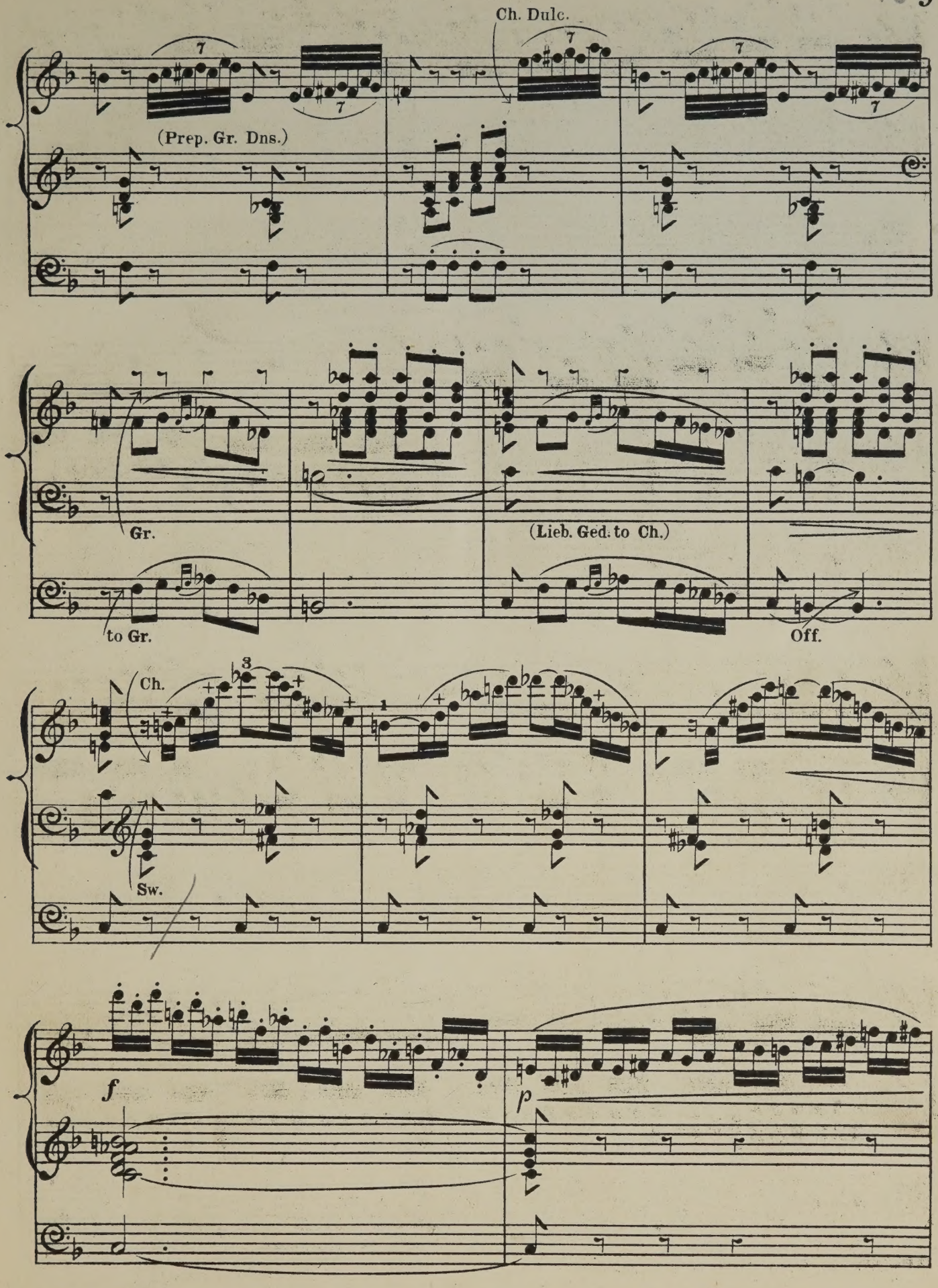

Gr. Diaps. to Sw.
On to Gr.
(Lieb. Ged. to Ch.)
Off.
Ch.
Sw.
f
dim:
p
p
Sw.

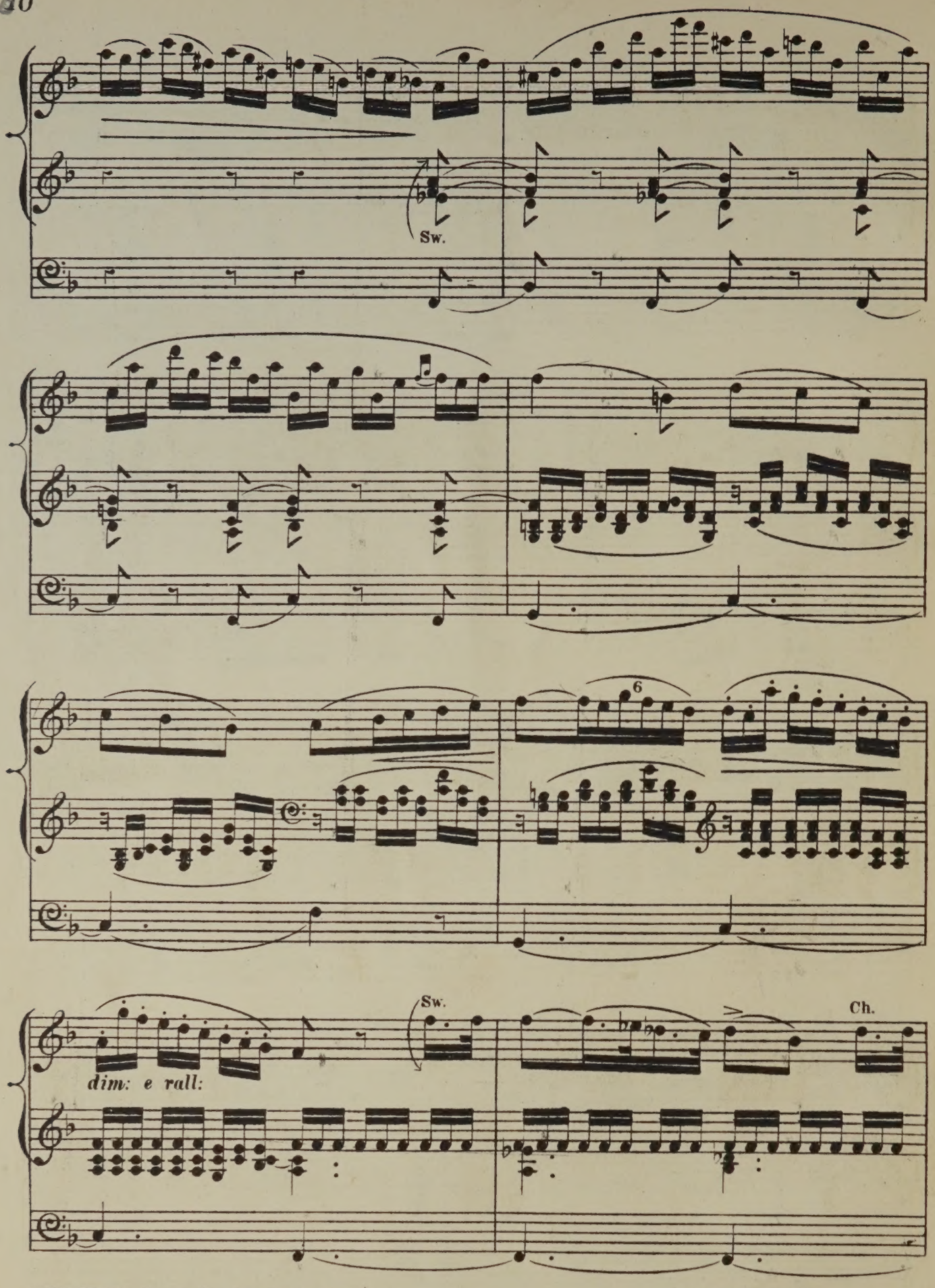

6
6
6
15
7
7
7
delicato.
Dulc. only.
7
7
7
Sw.
rall:
(Prepare Gr. Full.)

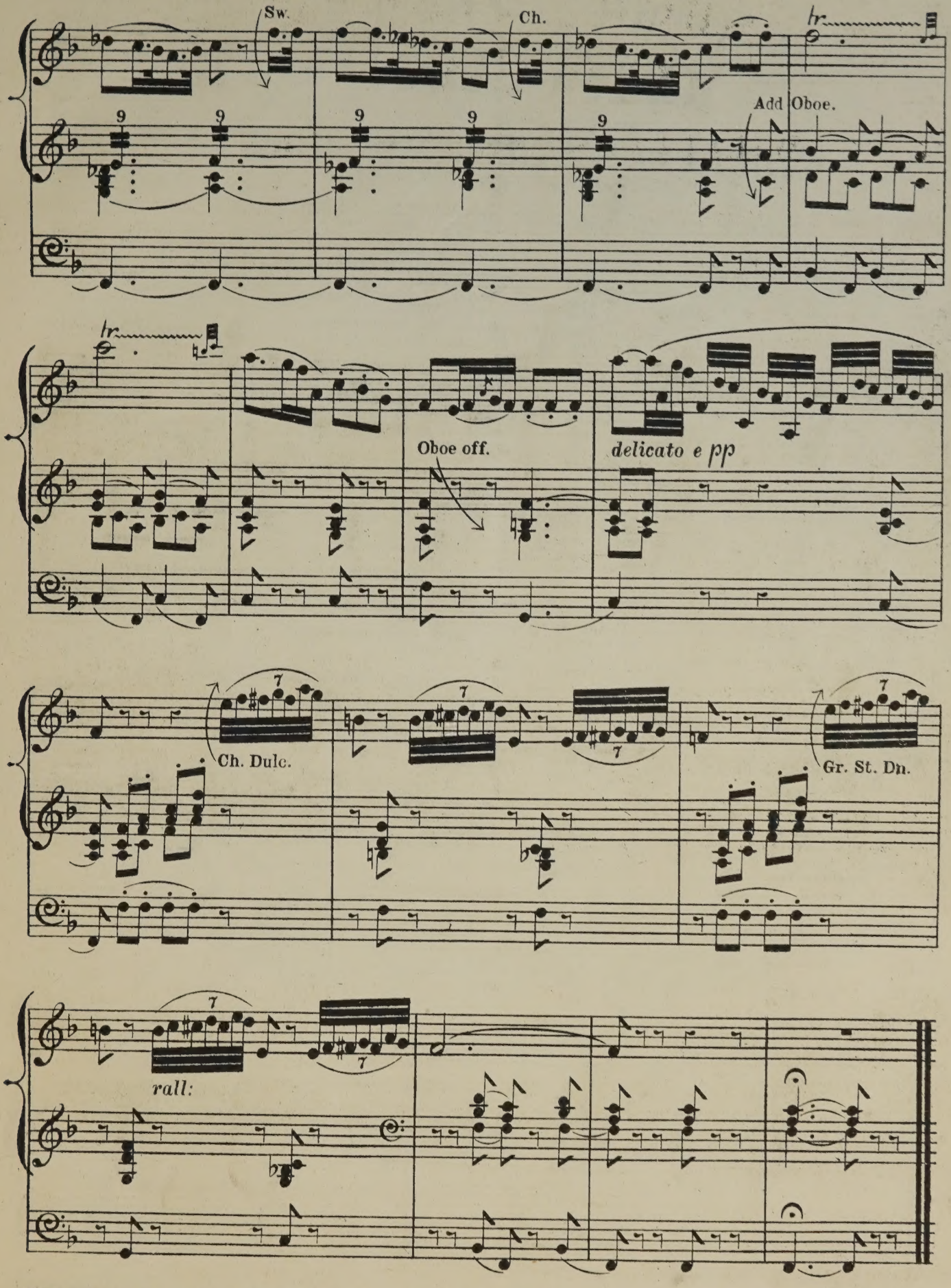

ff
Full Organ.
to Gr.
Gr. to Prin.


ff
Full Organ.
Off to Prin.
Full Organ.
ff
calando.
Sw.
p
Sw.
Off.


Ch.
Ch.
Ch. add Hohl Flute.
dim:
Sw.
Sw.
delicato.


Ch. Dulc.
(Prep. Gr. Dns.)
Gr.
(Lieb. Ged. to Ch.)
to Gr.
Off.
Ch.
Sw.
f
p


Sw.
6
Sw.
Ch.
dim: e rall:


Sw.
Ch.
tr
Add Oboe.
tr
Oboe off.
delicato e pp
Ch. Dulc.
Gr. St. Dn.
rall:

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SHORT PIECES
FOR THE
ORGAN

EDITED AND ARRANGED BY

WILLIAM SPARK, Mus. Doc.

Organist of the Town Hall, Leeds.

PRICE OF EACH BOOK, FOUR SHILLINGS.

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PRAYER ..... ARCADELT
ANDANTINO ... *D MAJOR* ..... BATISTE
LARGHETTO ..... SPOHR
ALLA MARCIA ... *D MAJOR* ..... CHOPIN
ANDANTINO ... *F MAJOR* ..... W. SPARK
ANDANTE ... *C MAJOR* ..... W. H. NICHOLS

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GAVOTTE ... *D MAJOR* ..... J. S. BACH
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ANDANTE ... *FROM OP. 83* ... STEPHEN HELLER
"BUT THOU DIDST NOT LEAVE" ..... HANDEL

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BOURRÉE ... *D MAJOR* ..... HÄNDEL

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ANDANTINO ..... D. HEMINGWAY
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MARCIA RELIGIOSO ..... GLUCK
ANDANTE CANTABILE ... TRIO ... *C MINOR* ... BEETHOVEN
PRELUDE ..... AUGUST WILHELM BACH

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ANDANTE SOSTENUTO ..... MENDELSSOHN

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ANDANTE QUASI LARGHETTO ..... DUSSEK
INTERMEZZO ..... W. SPARK

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PIE JESU ... *FROM THE REQUIEM MASS* ..... CHERUBINI
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AIR ... NE MEN CON L'OMBRI ... *XERXES* ..... HANDEL
ANDANTE MODERATO ... *C MAJOR* ..... F. LACHNER

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ADAGIO ... *D MAJOR* ... *FROM A SONATA* ..... PINTO
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pour

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par

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Organiste à la Métropole de Cambrai.
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Récit. - Bourdon de 8, Gambe de 8, et Flûte de 4 p.
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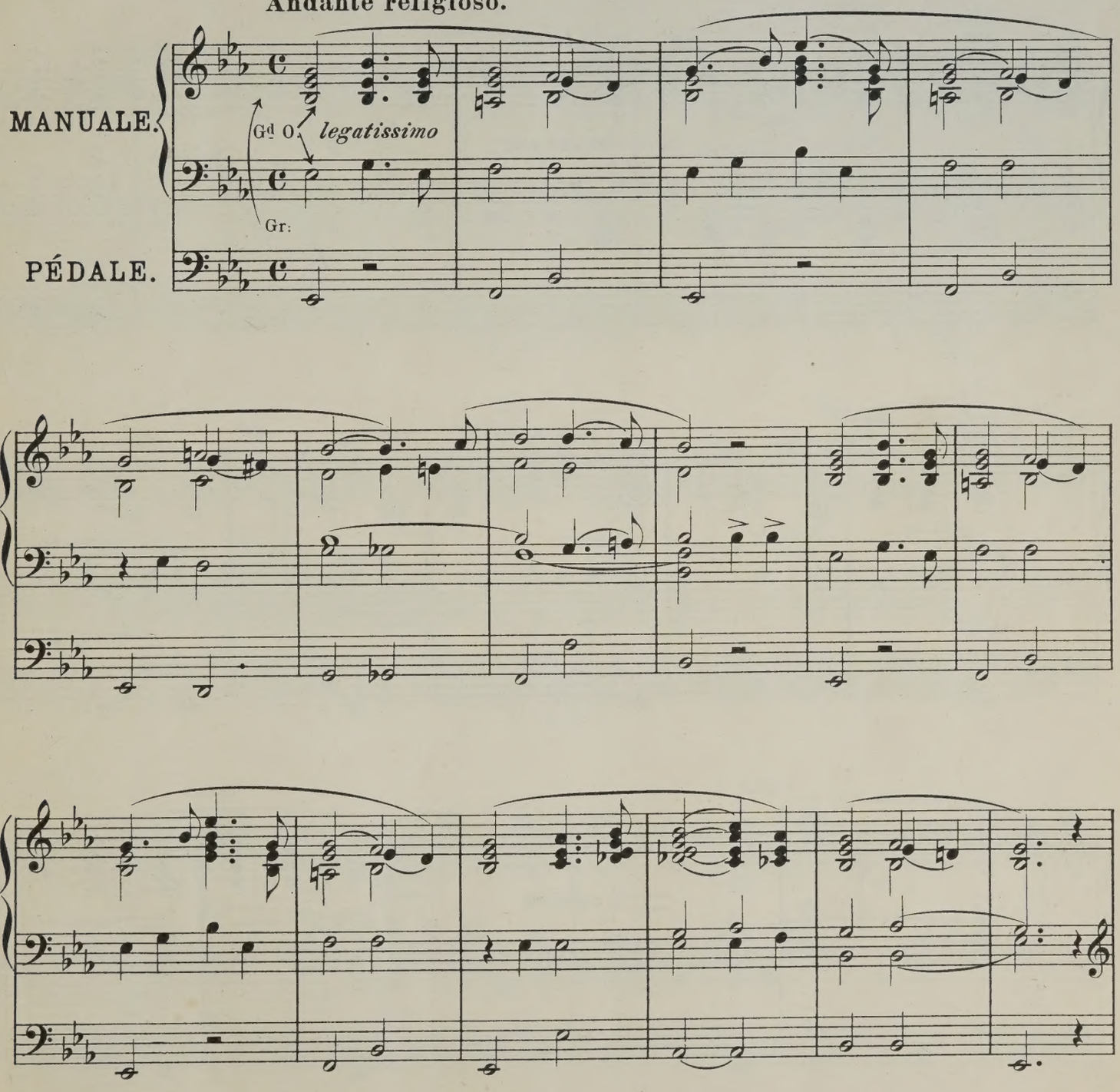
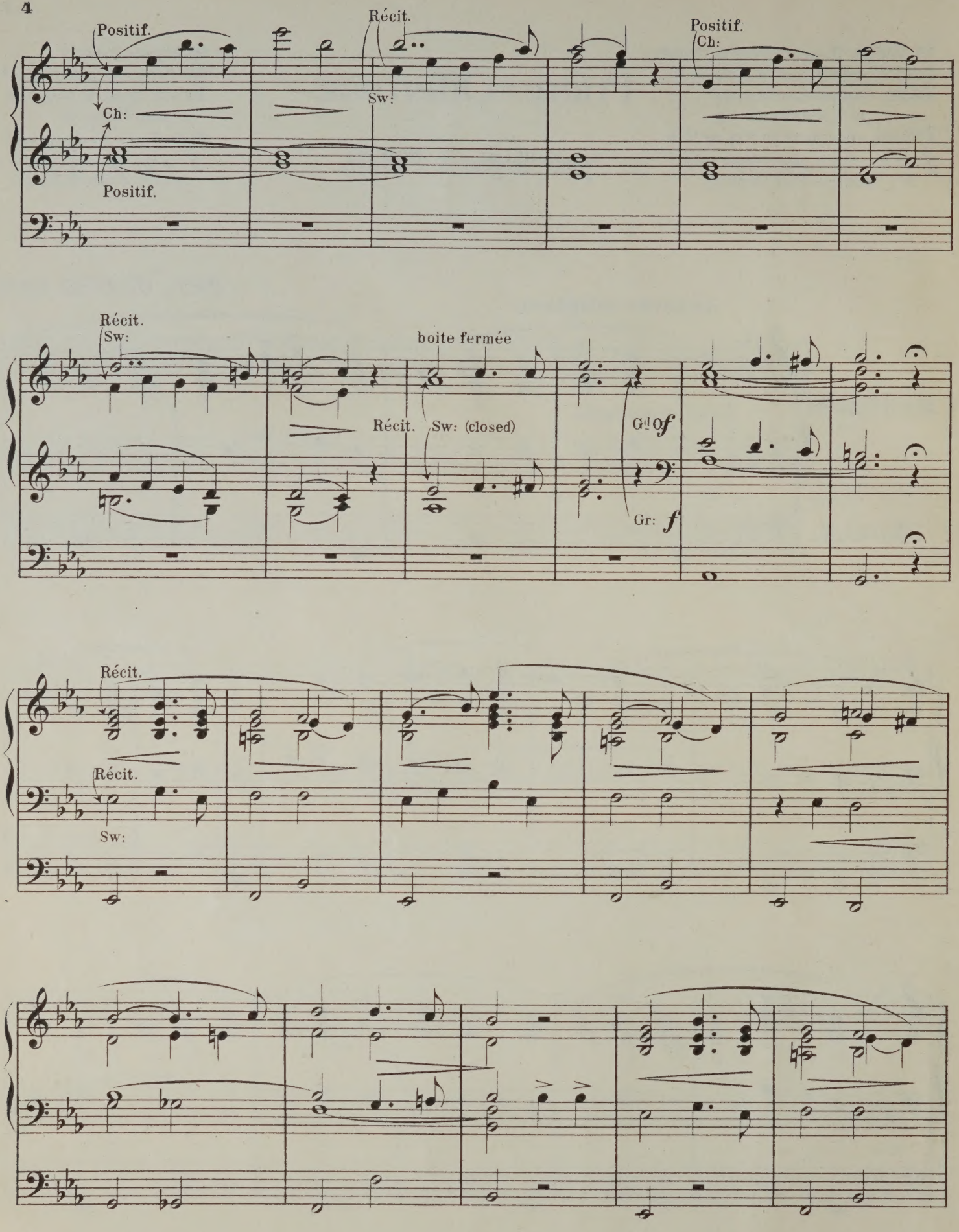
pour Orgue à Pédale.

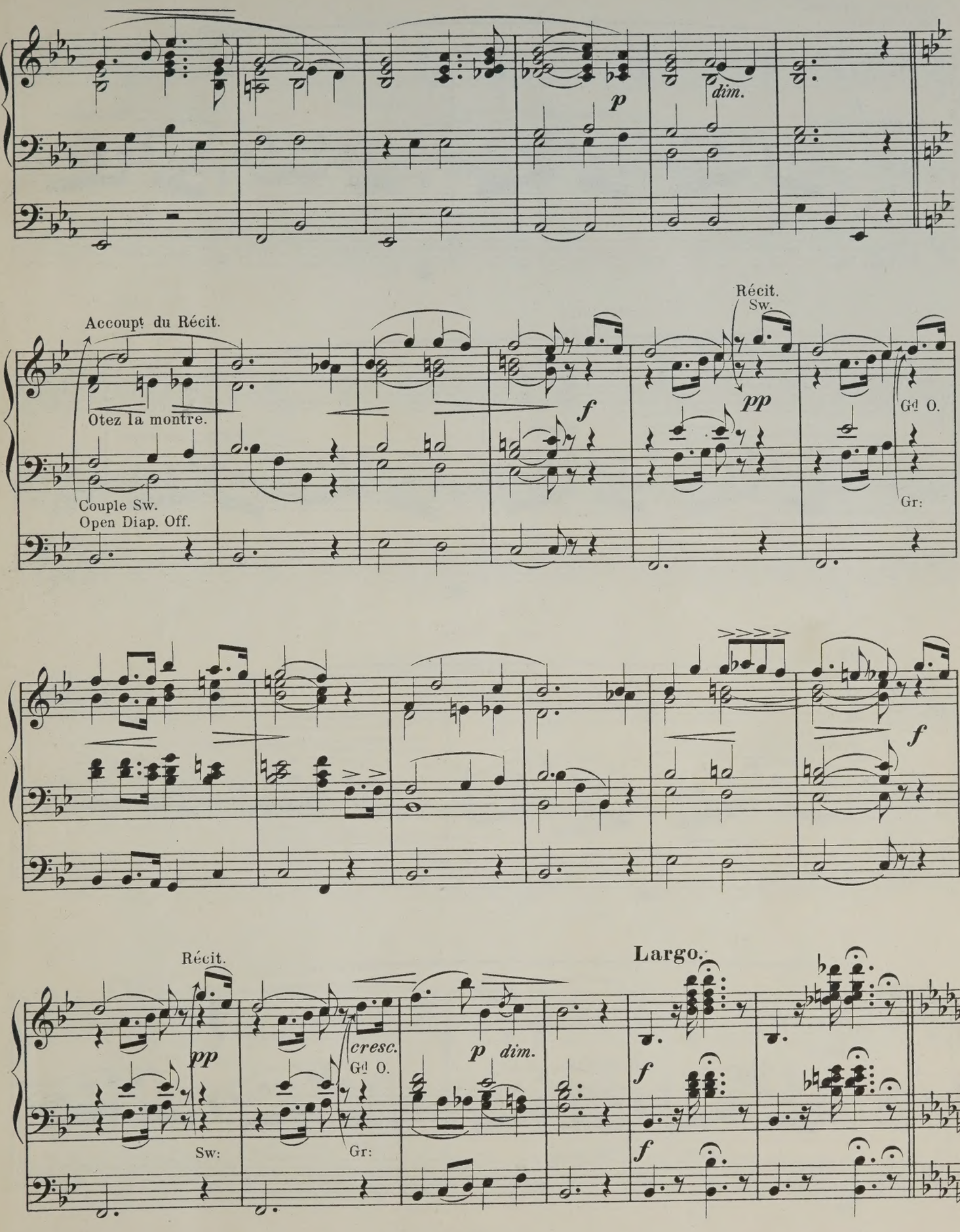
Gr. Organ:- Diaps 8′.
Ch:-Salicional and Flute 8′.
Sw:- St. Diap. 8′, Gamba 8′ and Princ. 4′.
Ped:- 8′ and 16′ Bourdons.
f on the Gr: Organ with all the 8′ and 16′ Diaps.

PAUL DEVRED, Op. 8.

Andante religioso.

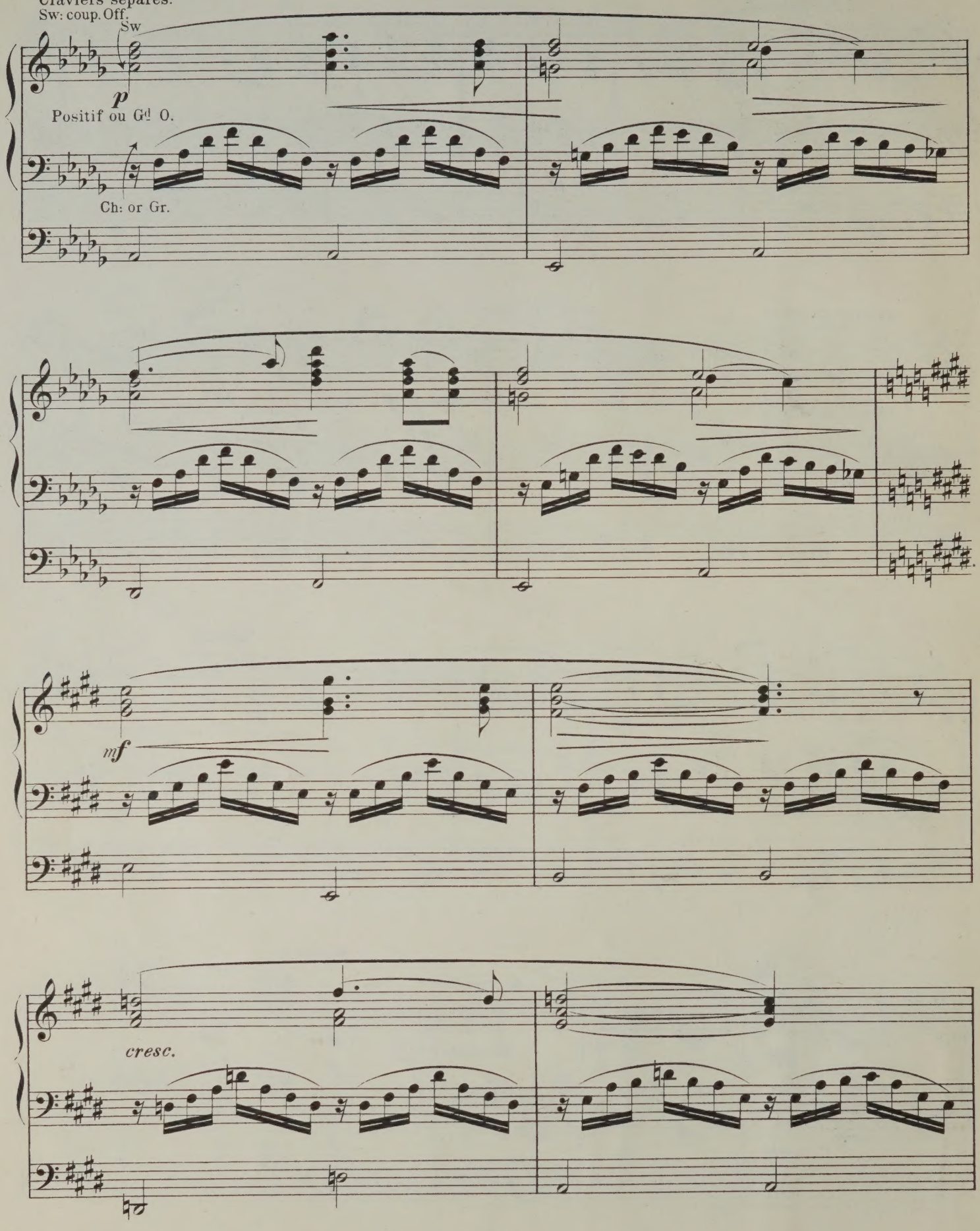


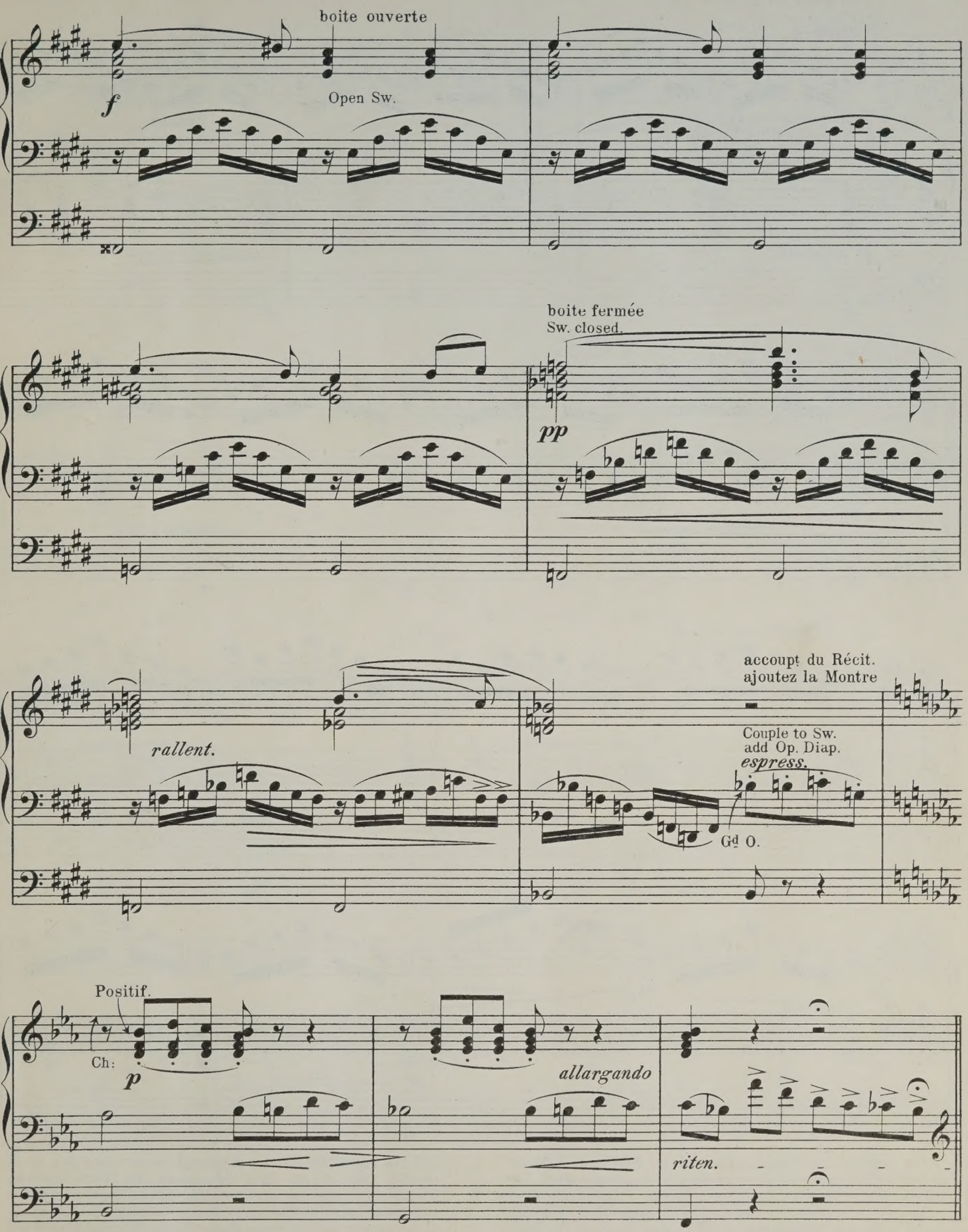

Positif.
Ch:
Positif.
Récit.
Sw:
Positif.
Ch:
Récit.
Sw:
boite fermée
Récit.
Sw: (closed)
Gd
of
Gr:
f
Récit.
Récit.
Sw:

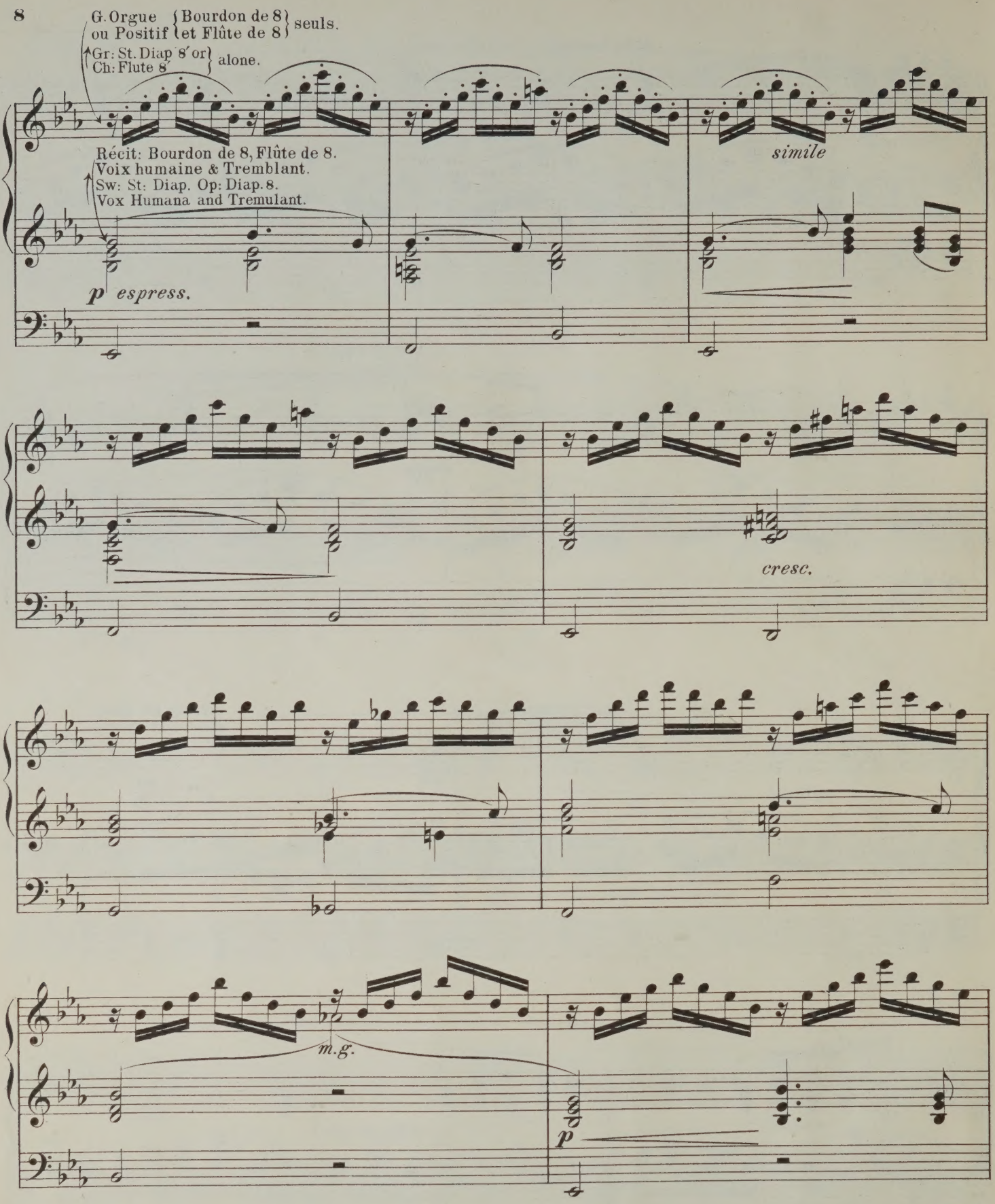

p
dim.
Accoupt du Récit.
Otez la montre.
Couple Sw.
Open Diap. Off.
Récit.
Sw.
f
pp
Gd O.
Gr:
f
Récit.
pp
Sw:
cresc.
Gd O.
Gr:
p dim.
Largo.
f
f

Tempo I.

Claviers séparés.
Sw: coup. Off.

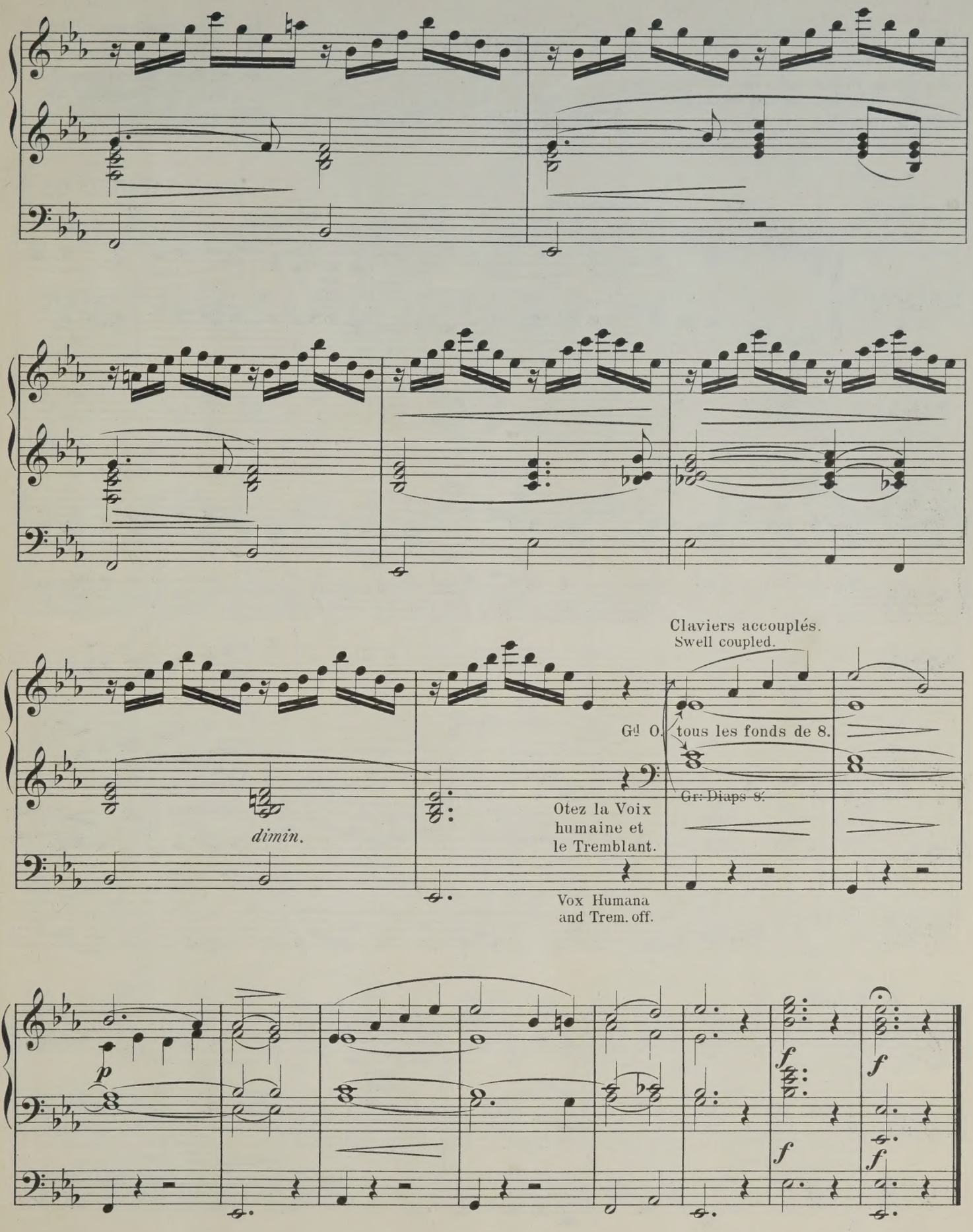



boite ouverte
f
Open Sw.
boite fermée
Sw. closed.
pp
rallent.
accoupt du Récit.
ajoutez la Montre
Couple to Sw.
add Op. Diap.
espress.
Gd O.
Positif.
Ch:
p
allargando
riten.



A la reprise du thème principal au Récit. à défaut de voix humaine on peut mettre le hautbois avec le tremblant ou encore la voix céleste. Pour l' accompagnement à la main droite, au Positif ou à défaut au Gd Orgue, ne laisser que le Bourdon de 8 et la Flûte de 8.

At the repetition of the principal theme upon the Swell should there be no Vox Humana the Oboe and the Tremulant may be used; or the Voix Céleste. For the accompaniment in the right hand we may use the choir, or in its absence the Great Organ with Stopped Diapason and 8′ Flute.


Claviers accouplés.
Swell coupled.
Gd O.
tous les fonds de 8.
Gr: Diaps 8'.
dimin.
Otez la Voix
humaine et
le Tremblant.
Vox Humana
and Trem. off.
p
f
f
f
f

Récit. Voix Céleste et Gamba de 8 P.
Positif. Flûte et Salicional de 8 P.
Gd Orgue. Bourdon et flûte harmonique de 8 p. Positif accouplé.
Pédale. Bourdon 8 et 16 p.

Communion

pour Orgue à Pédale.

Sw: Voix Céleste and Gamba 8
Ch: Flute and Salicional 8′.
Gr: St. Diap. and Harmonic Flute 8′- Coupled to Sw.
Ped: Bourdon 8′ and 16′.

PAUL DEVRED, Op. 9

Andante sostenuto.

MANUALE.

PÉDALE.

Gd O.

Gr:

Positif.

f Gd O.

pp

Ch:

Accoup. du Récit.

Gd O.

Gr: coup. to Sw.

cresc.

rit

Sw

Tempo I.

Récit.

Récit: {Otez Voix céleste et Gambe, mettez Hautbois & Bourdon de 8 p.
Sw: Change Voix céleste and Gamba to Oboe and St: Diap. 8.

Legato.

p

p

Positif: {Otez Salicional et mettez Flûte douce de 4 p.
Ch: Change Salicional to Flute 4.

cresc.

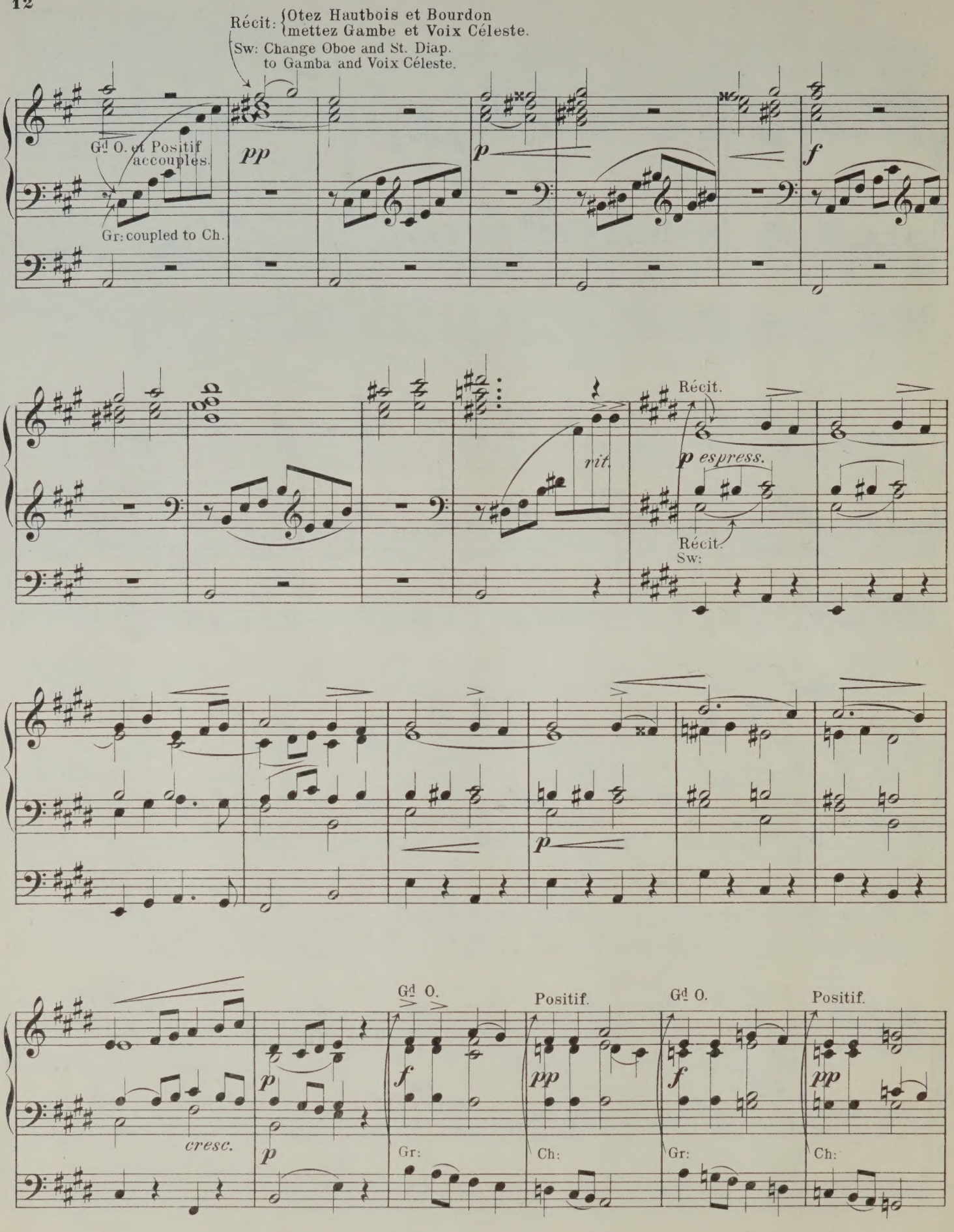
simile

un poco rit.

Tempo.

simile

un poco rit.


Récit: {Otez Hautbois et Bourdon
mettez Gambe et Voix Céleste.
Sw: Change Oboe and St. Diap.
to Gamba and Voix Céleste.
Gd O. et Positif accouplés.
Gr: coupled to Ch.
pp
p
f
rit.
Récit.
p espress.
Récit.
Sw:
p
cresc.
p
p
Gd O.
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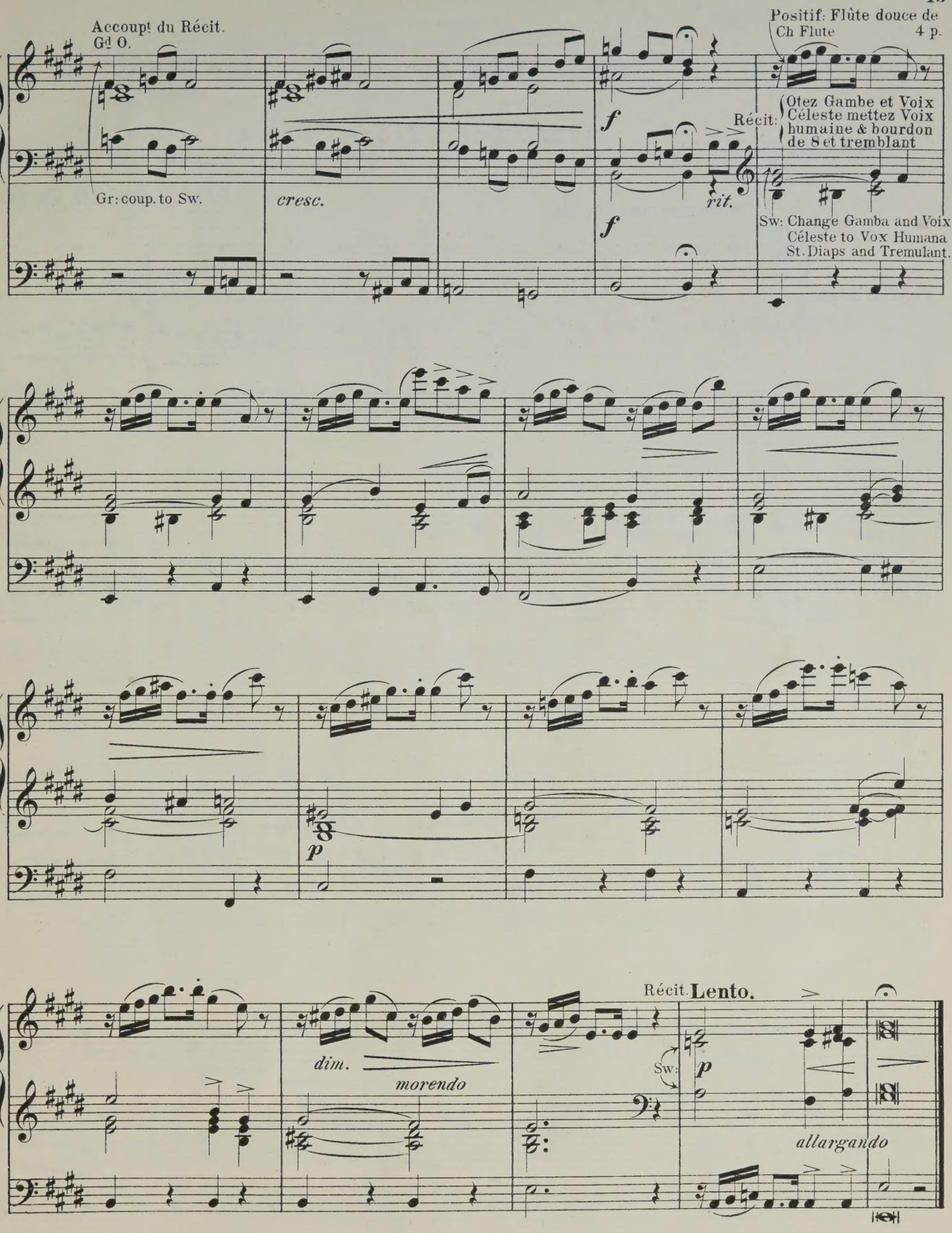
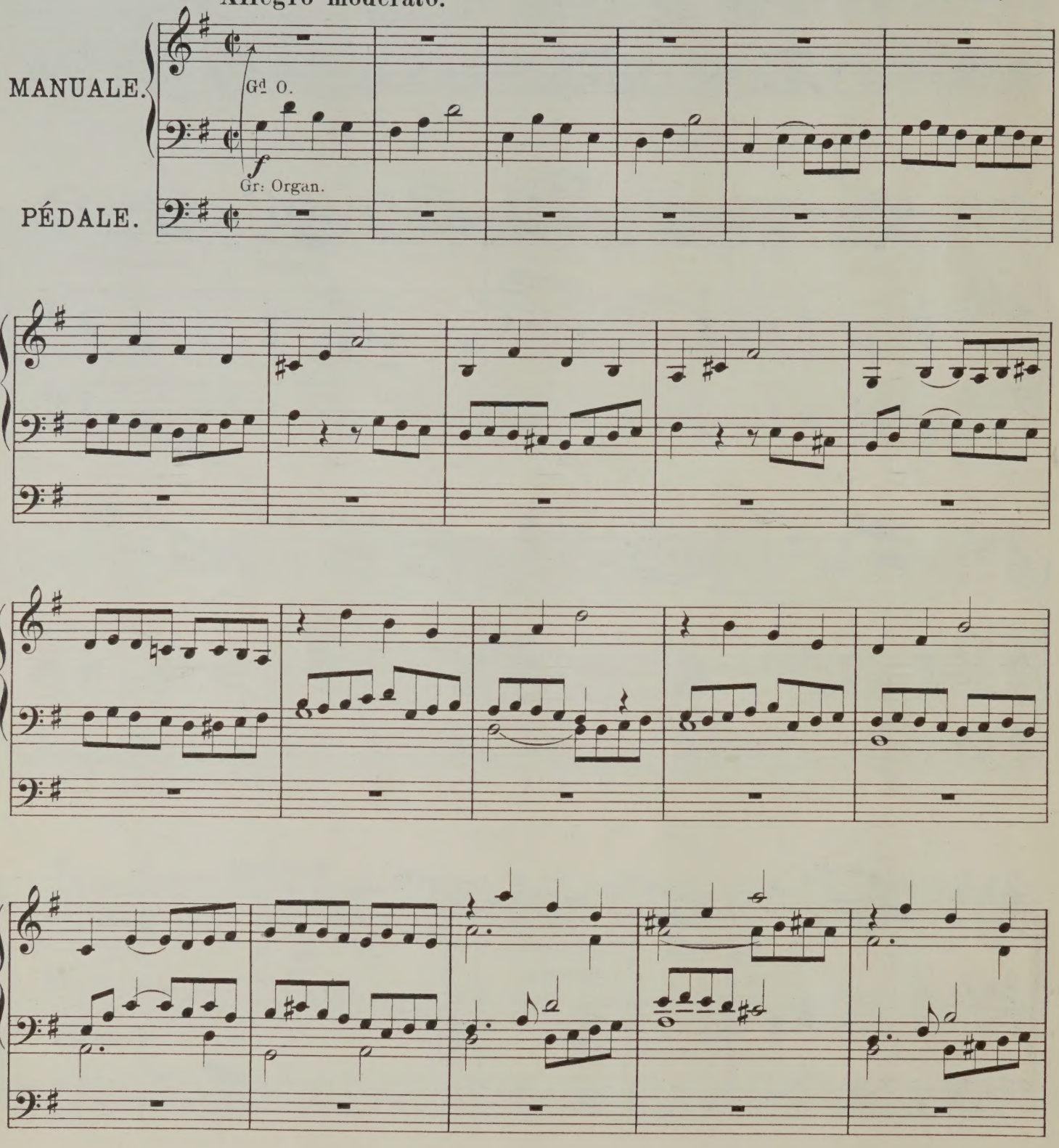

Accoupt du Récit.
Gd O.
Gr: coup. to Sw.
cresc.
f
rit.
f
Positif: Flûte douce de
Ch Flute 4 p.
Récit:
Otez Gambe et Voix
Céleste mettez Voix
humaine & bourdon
de 8 et tremblant
Sw: Change Gamba and Voix
Céleste to Vox Humana
St. Diaps and Tremulant.
p
dim.
morendo
Récit. Lento.
Sw:
p
allargando

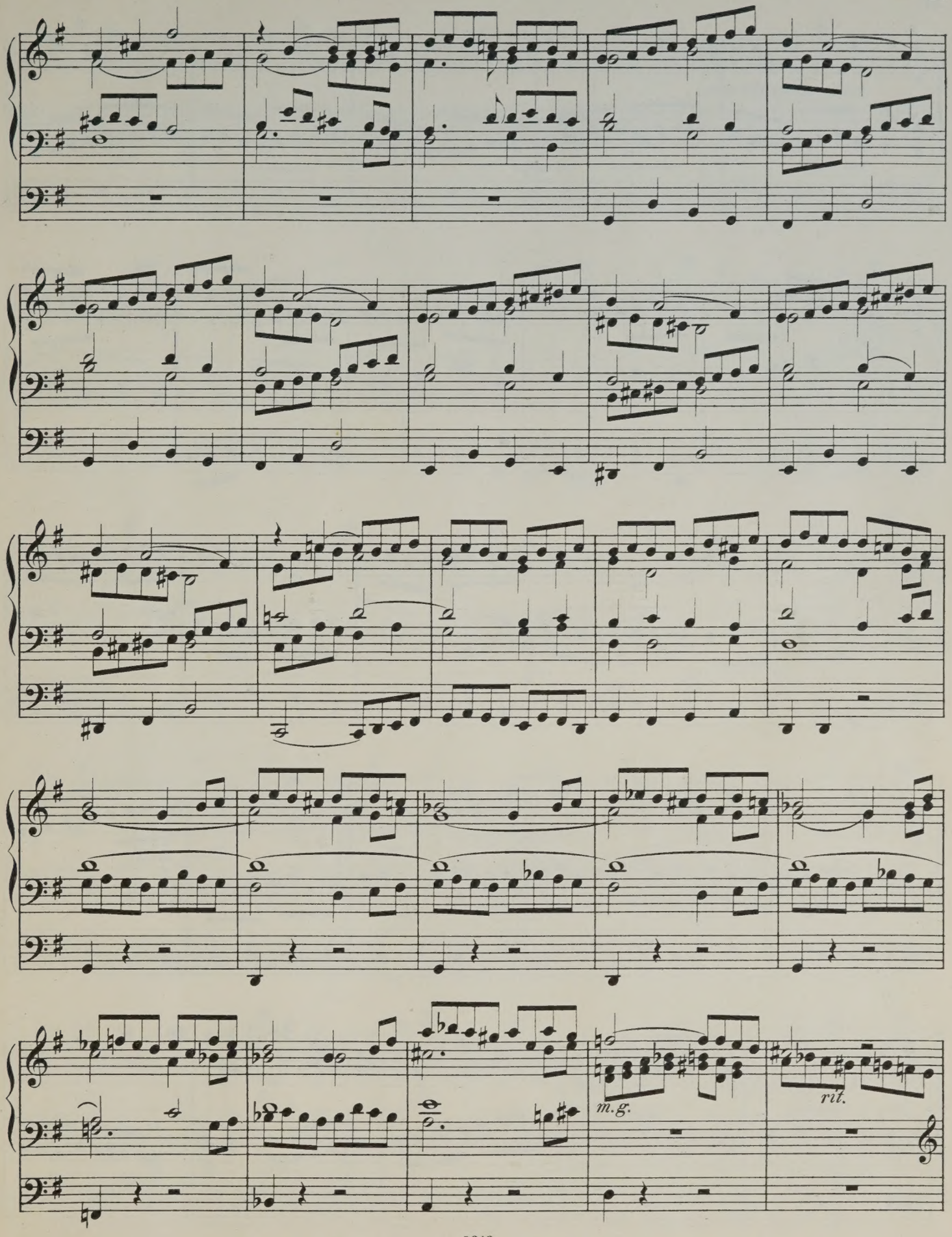
Fugue

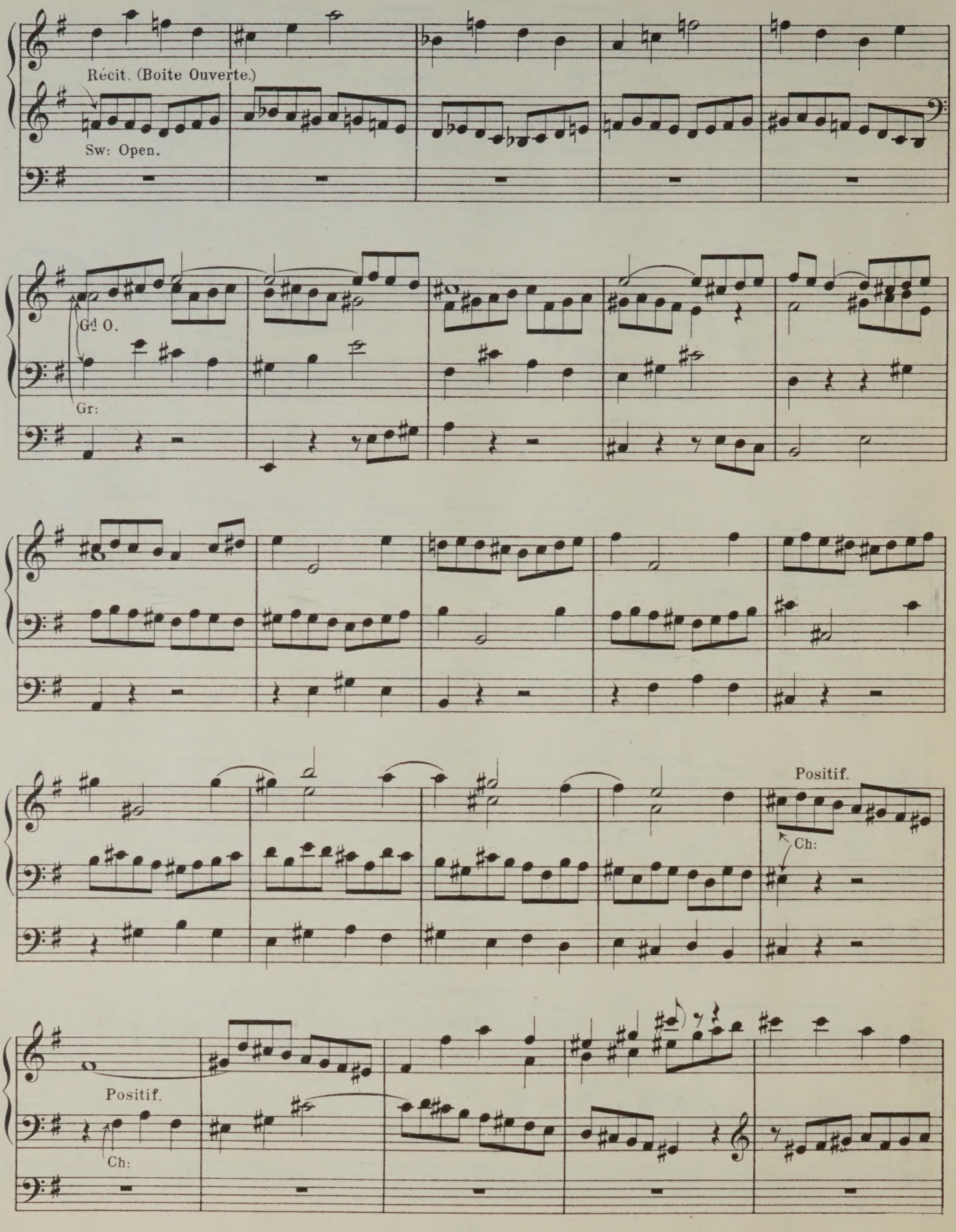
pour Orgue à Pédale.

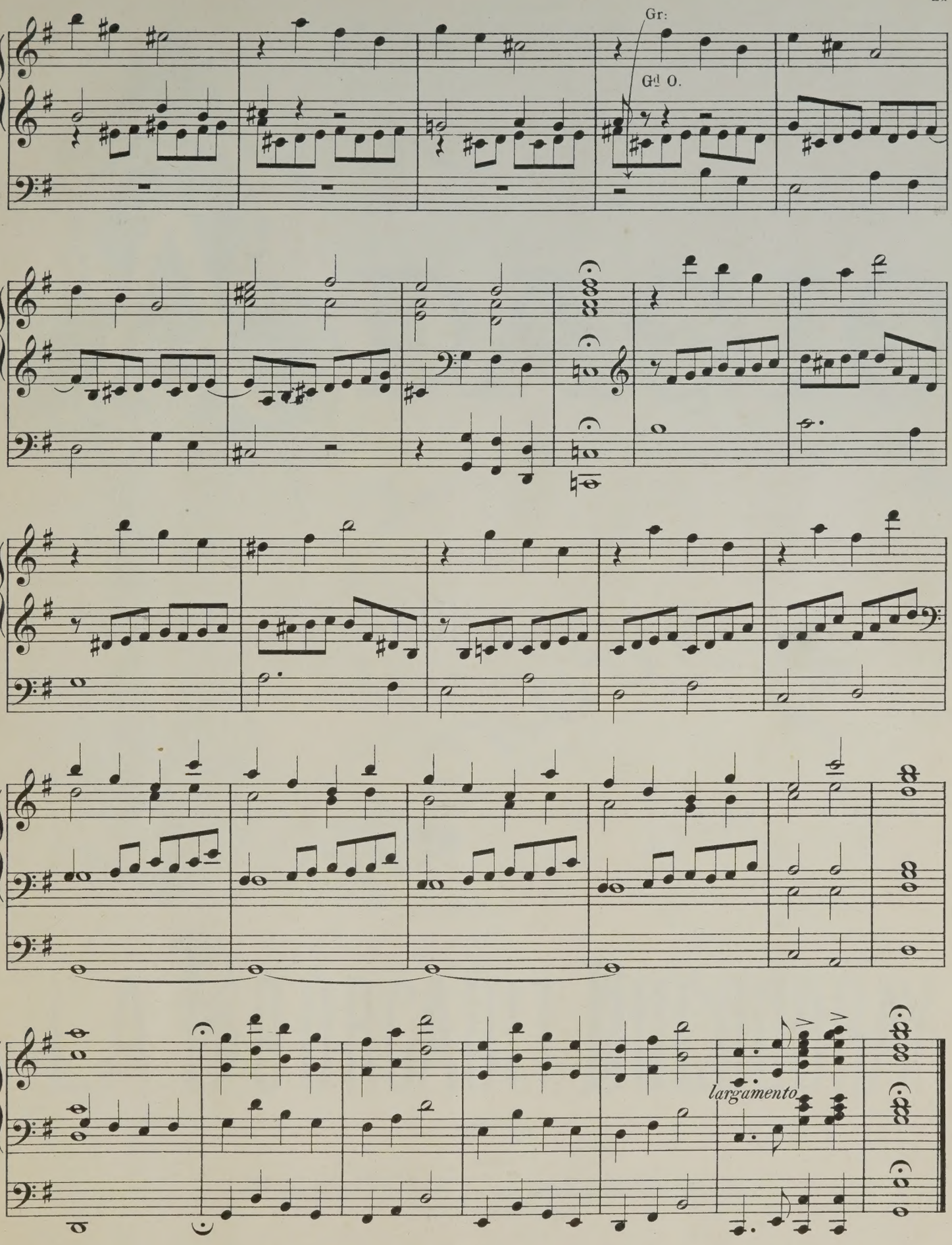
PAUL DEVRED, Op. 12.

Allegro moderato.




m.g.
rit.


Récit. (Boite Ouverte.)
Sw: Open.
Gd O.
Gr:
Positif.
Ch:
Positif.
Ch:


Gr:
Gd O.
largamento

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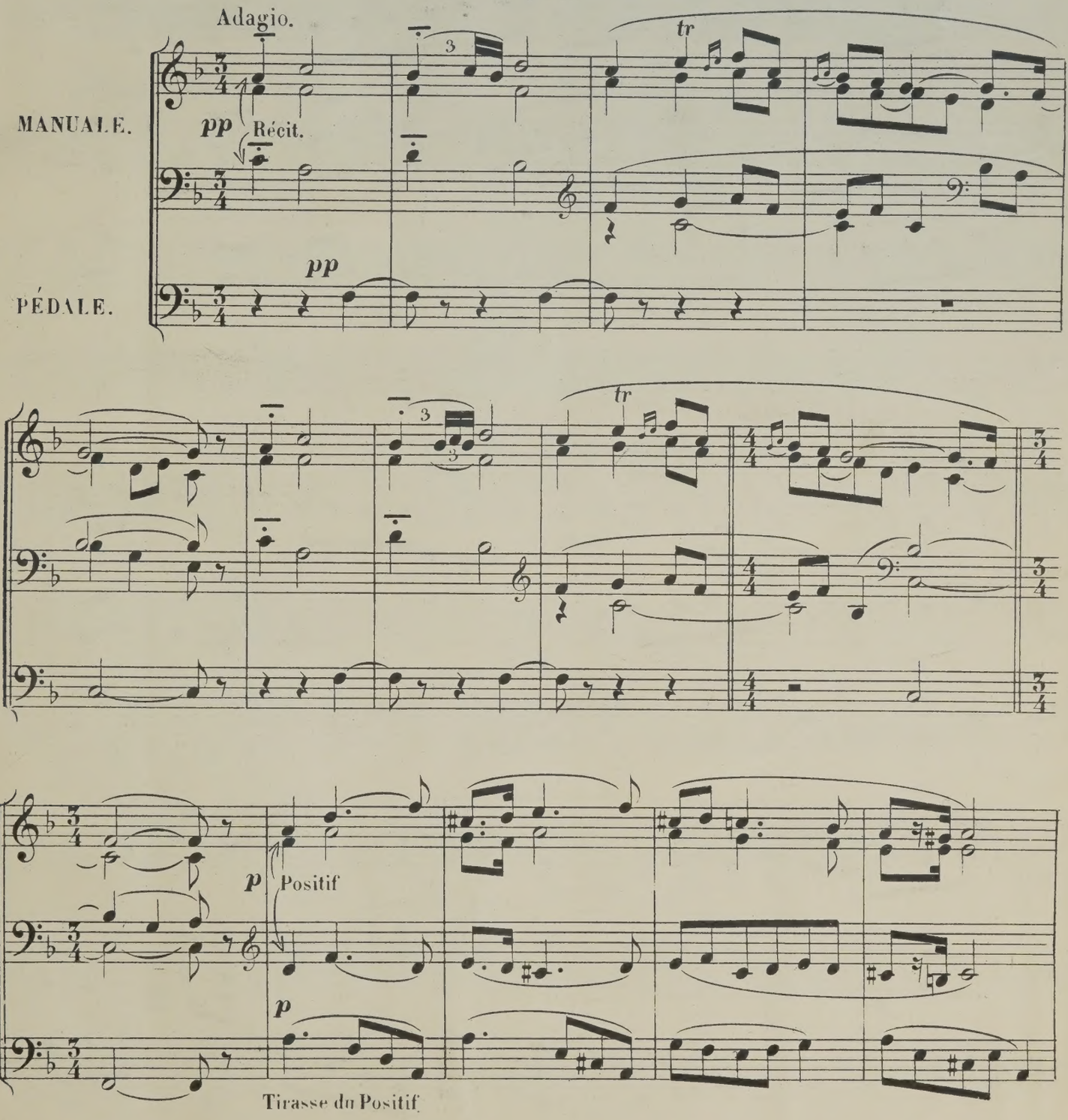
Positif: Flûte Harmonique et Salicional de 8 P.
Gd Orgue: Bourdon, Flute Harmonique et Montre de 8 P. Récit et Positif accouplés.
Pédale: Bourdons de 16 et de 8 P.



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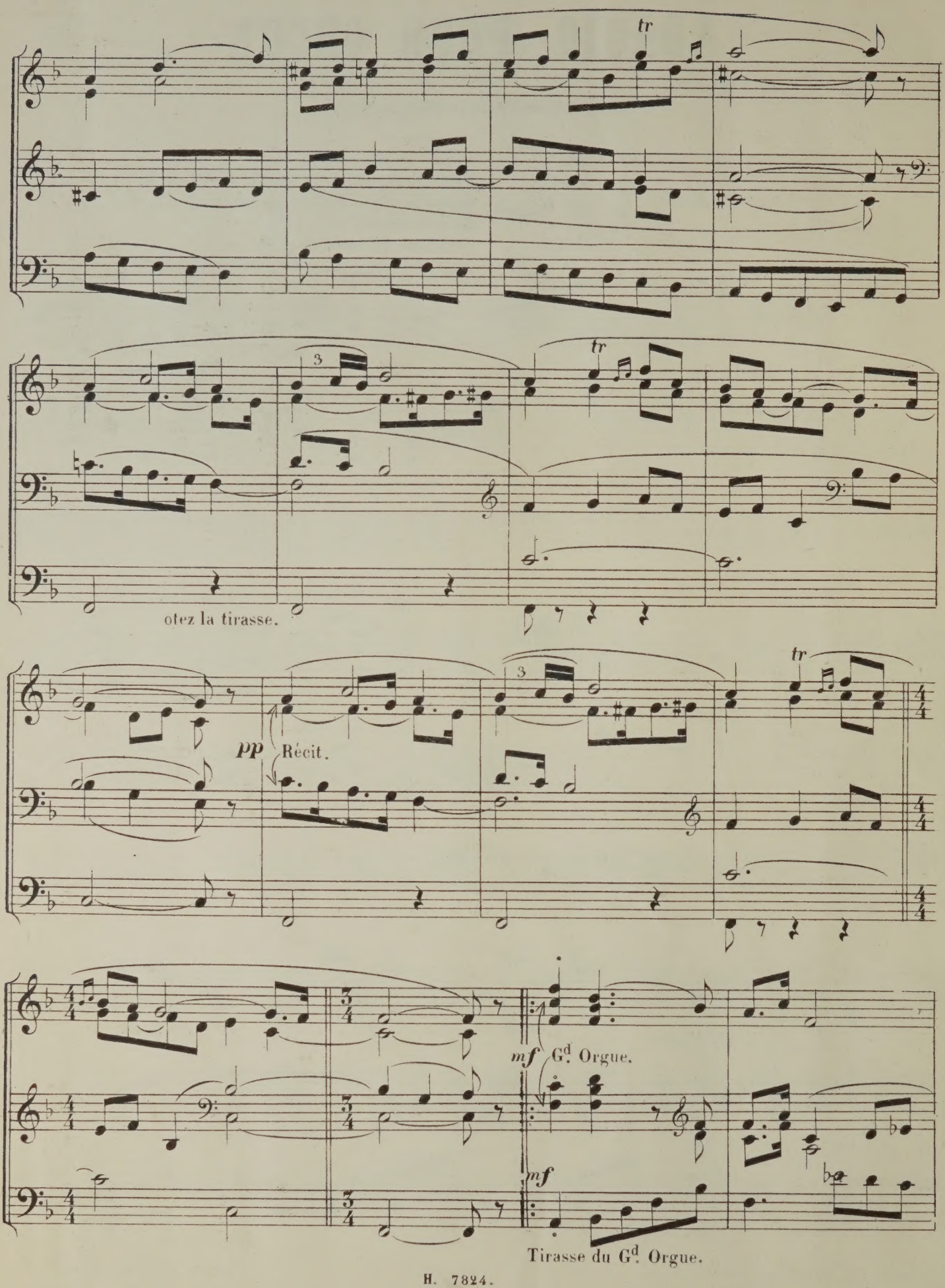
tr
3
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otez la tirasse.
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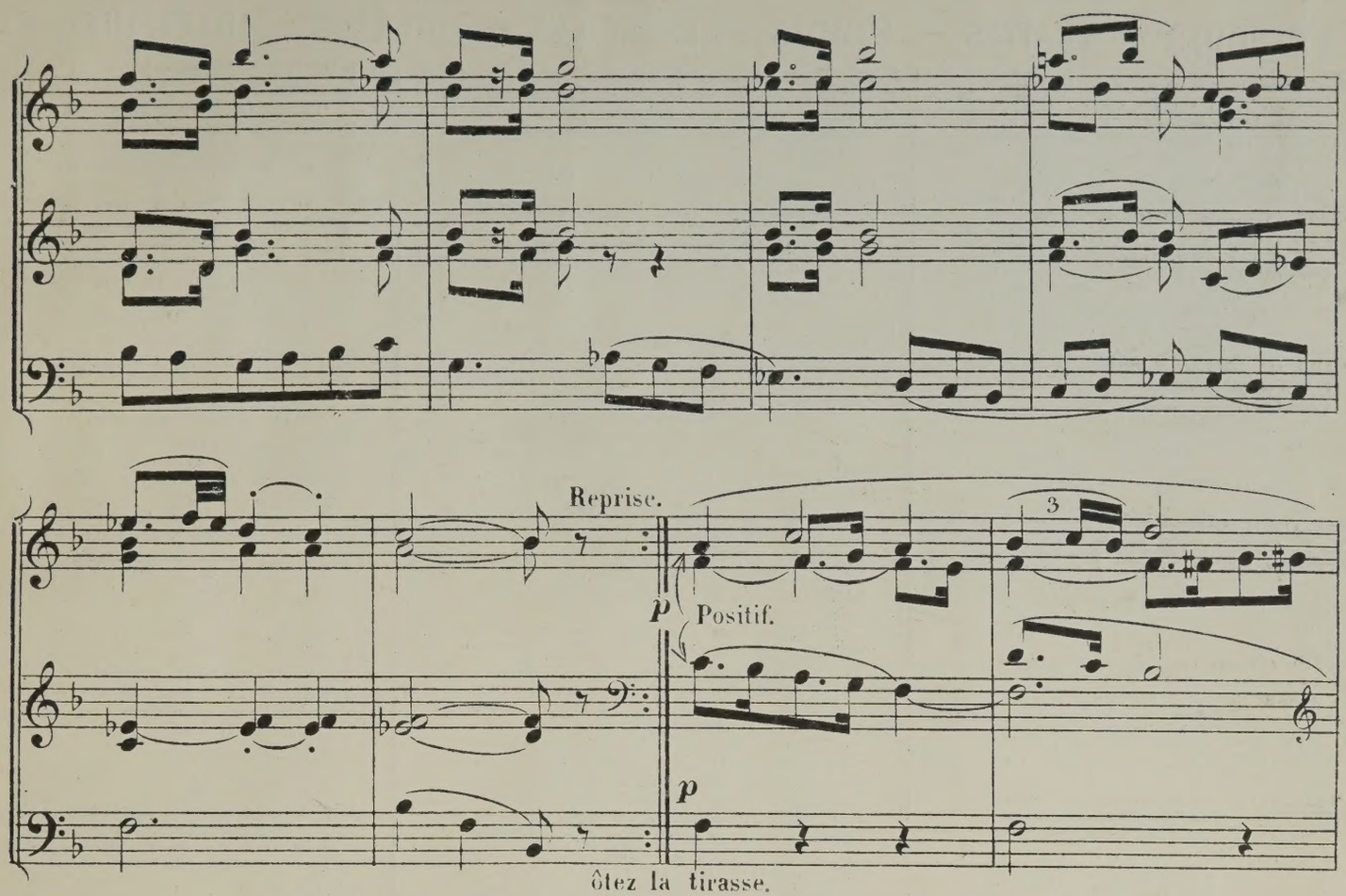
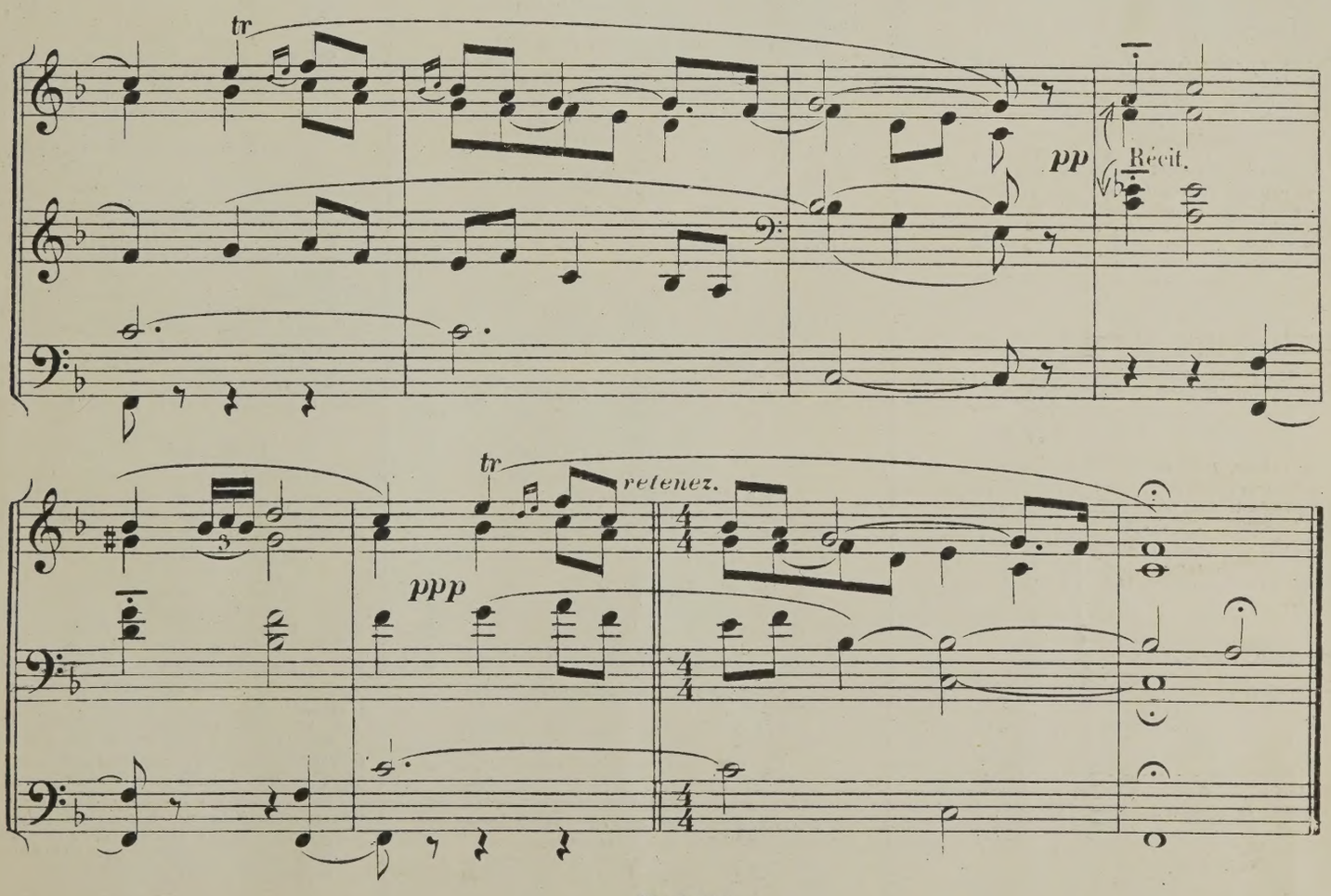
Récit.
mf
Gd. Orgue.
mf
Tirasse du Gd. Orgue.



ôtez la tirasse.



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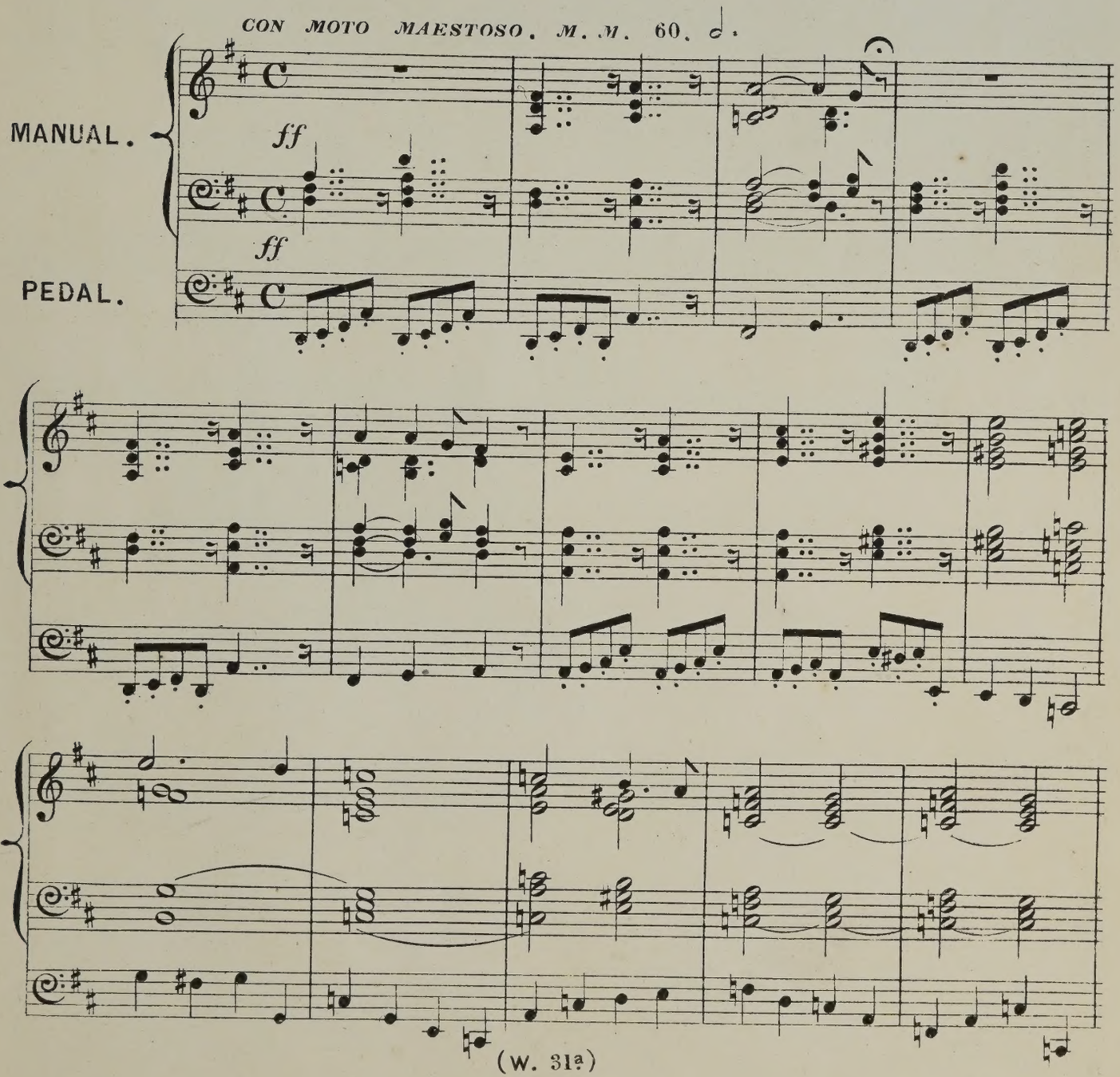

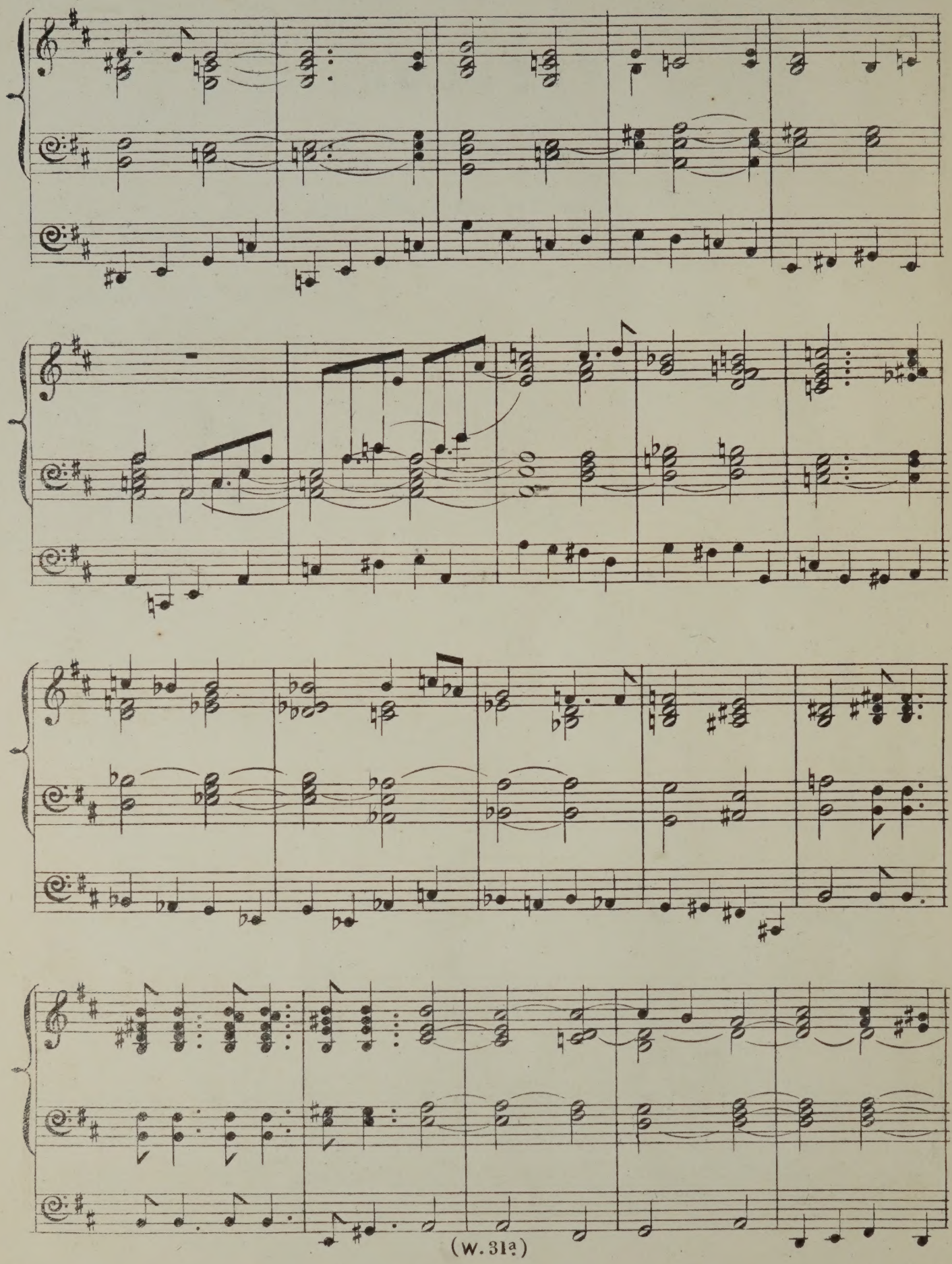

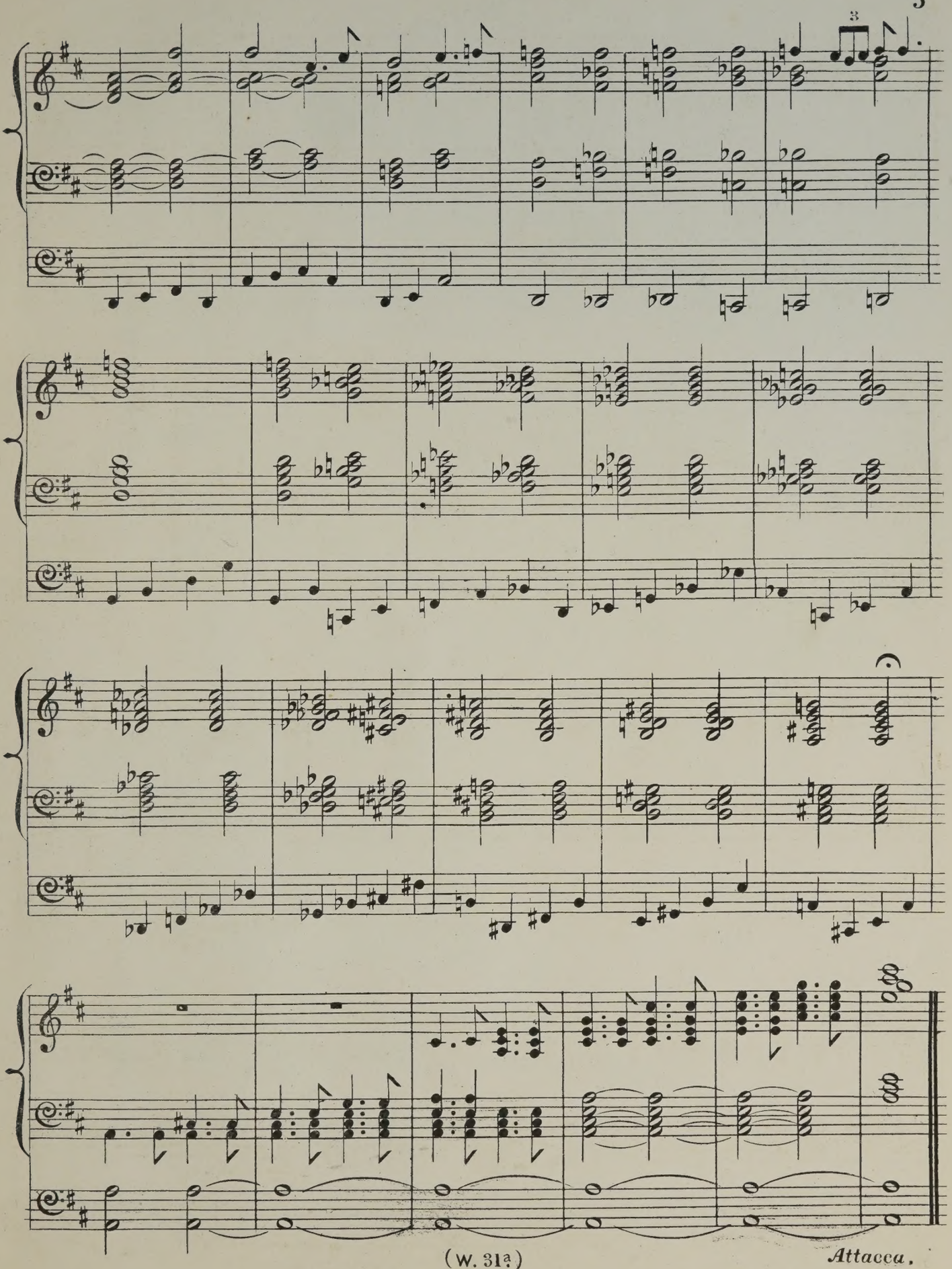

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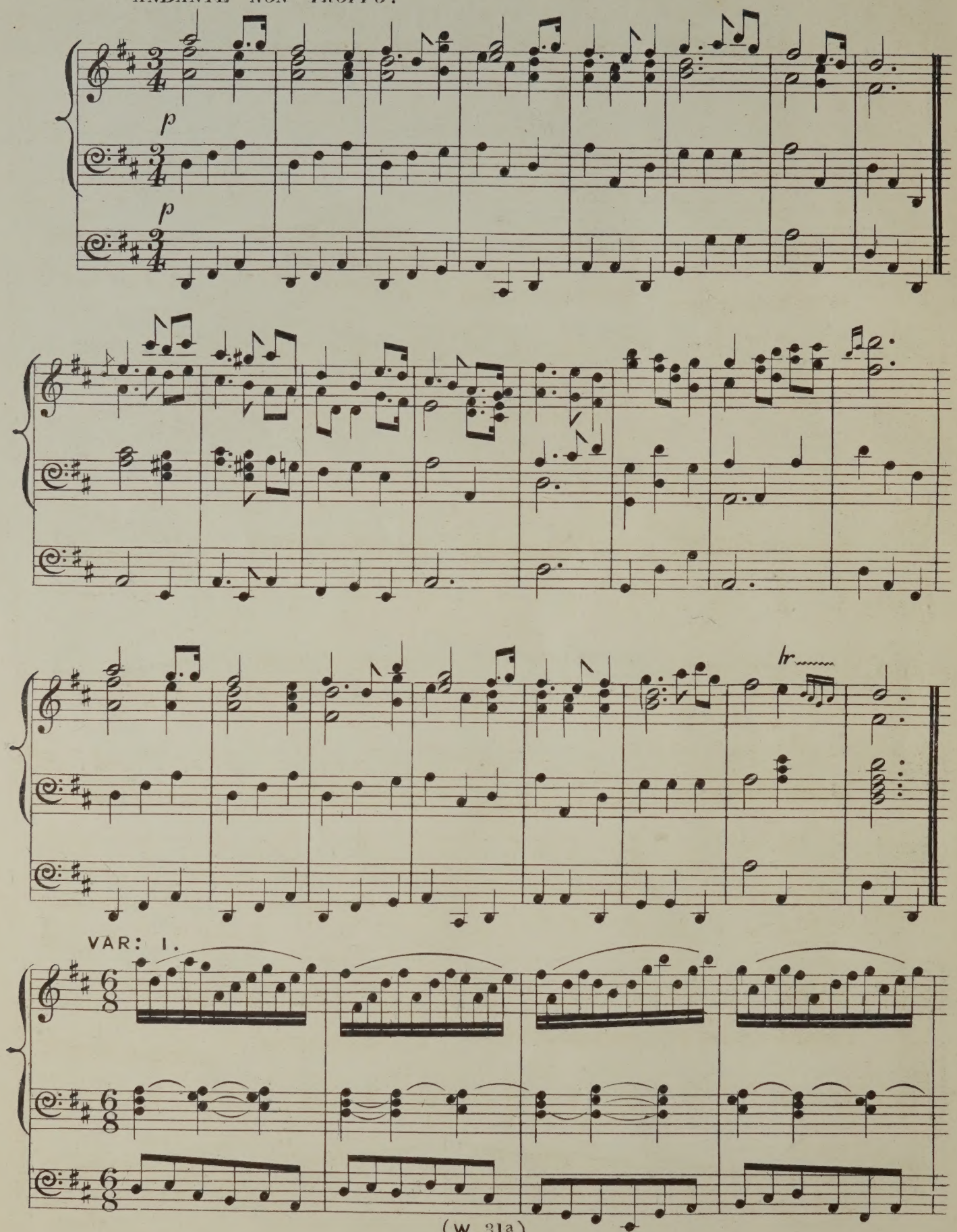

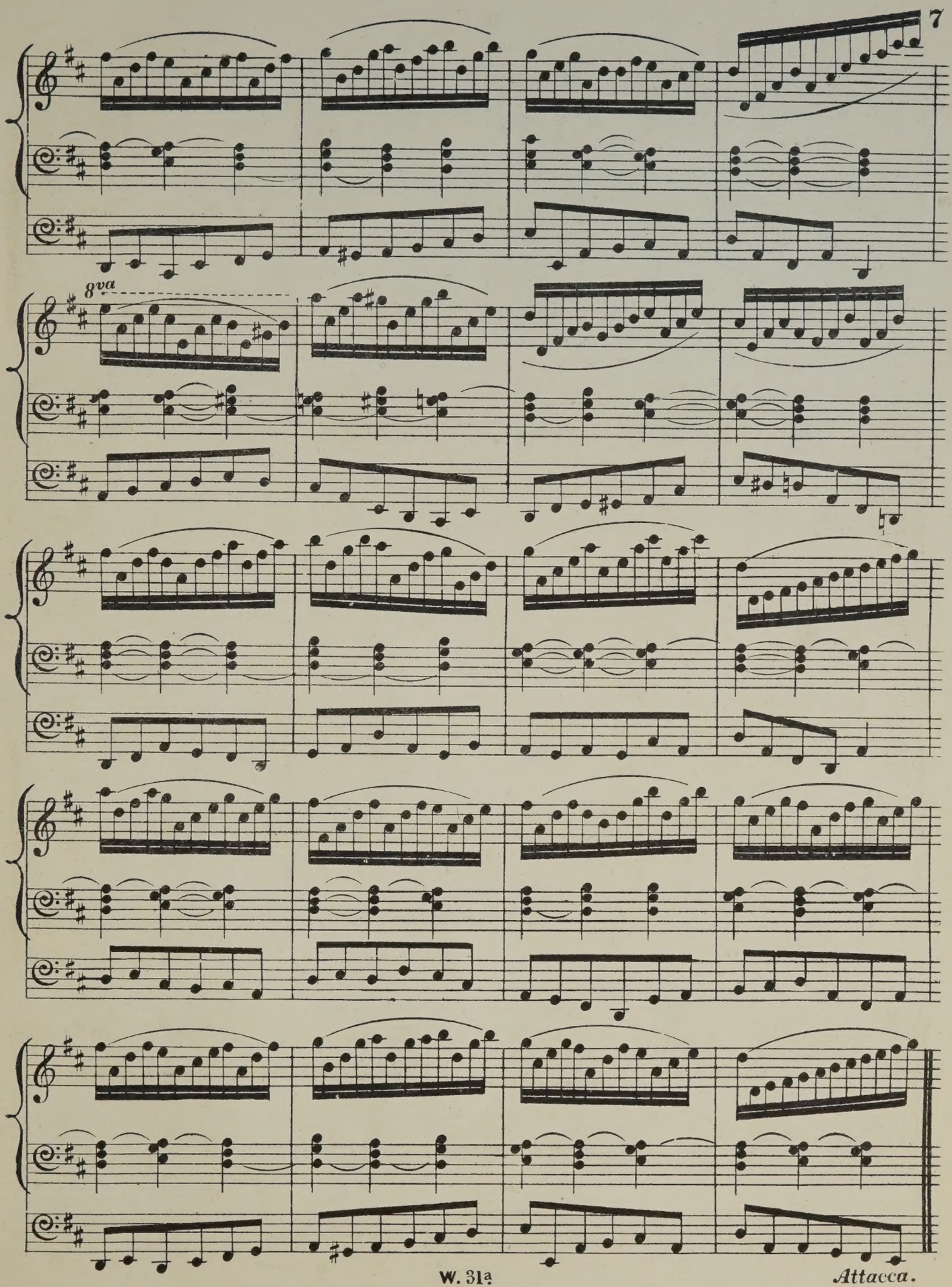

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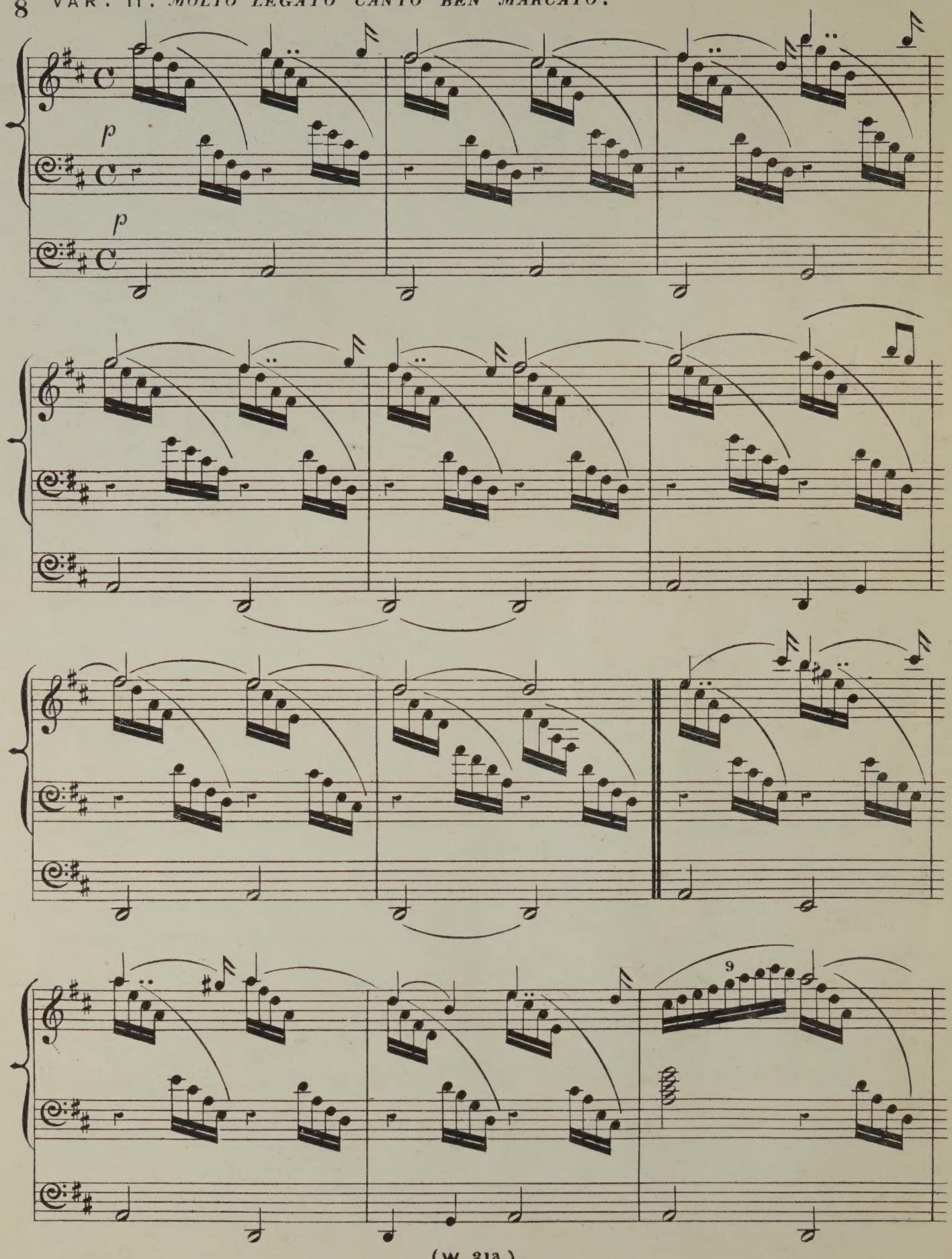

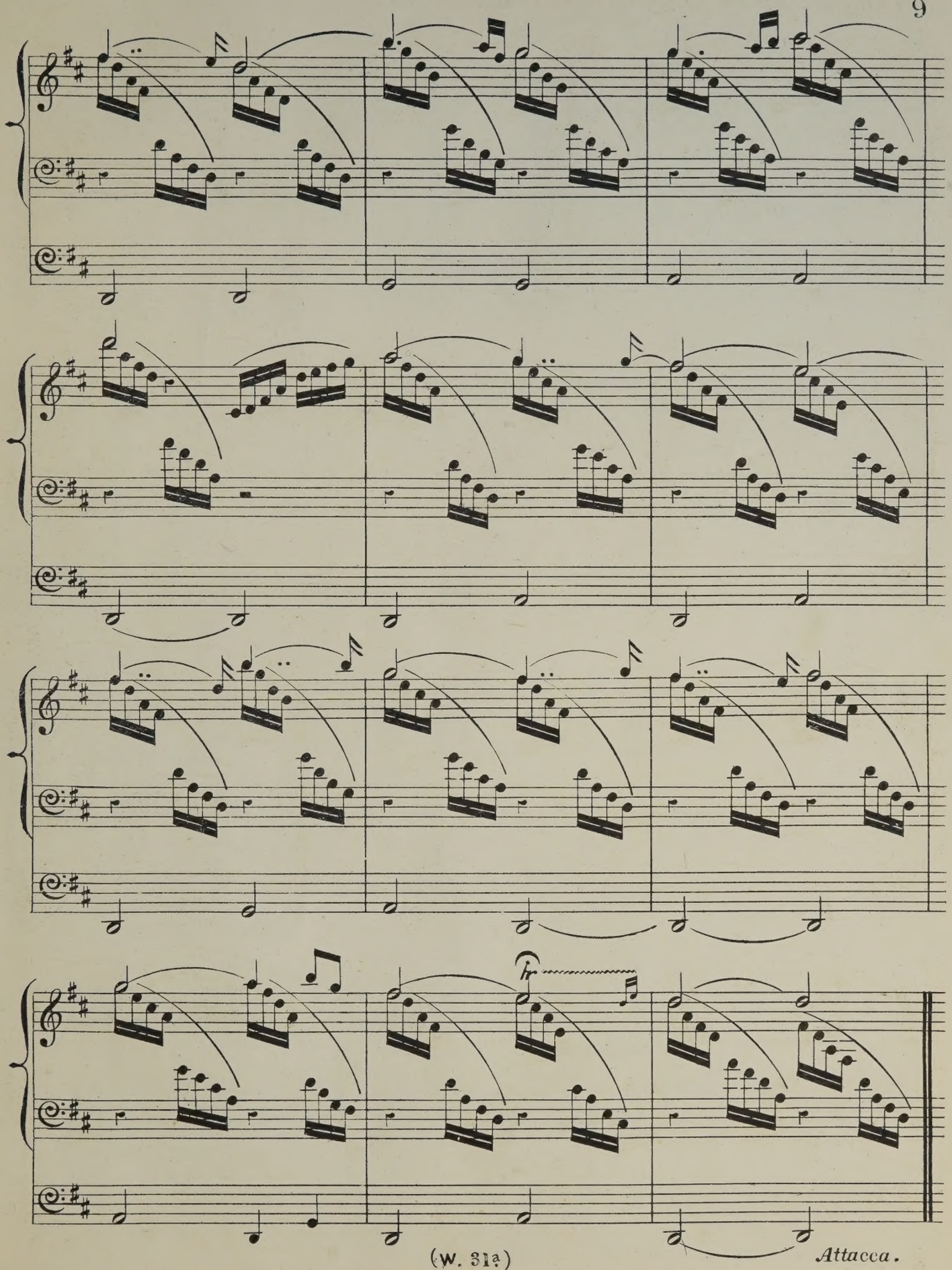
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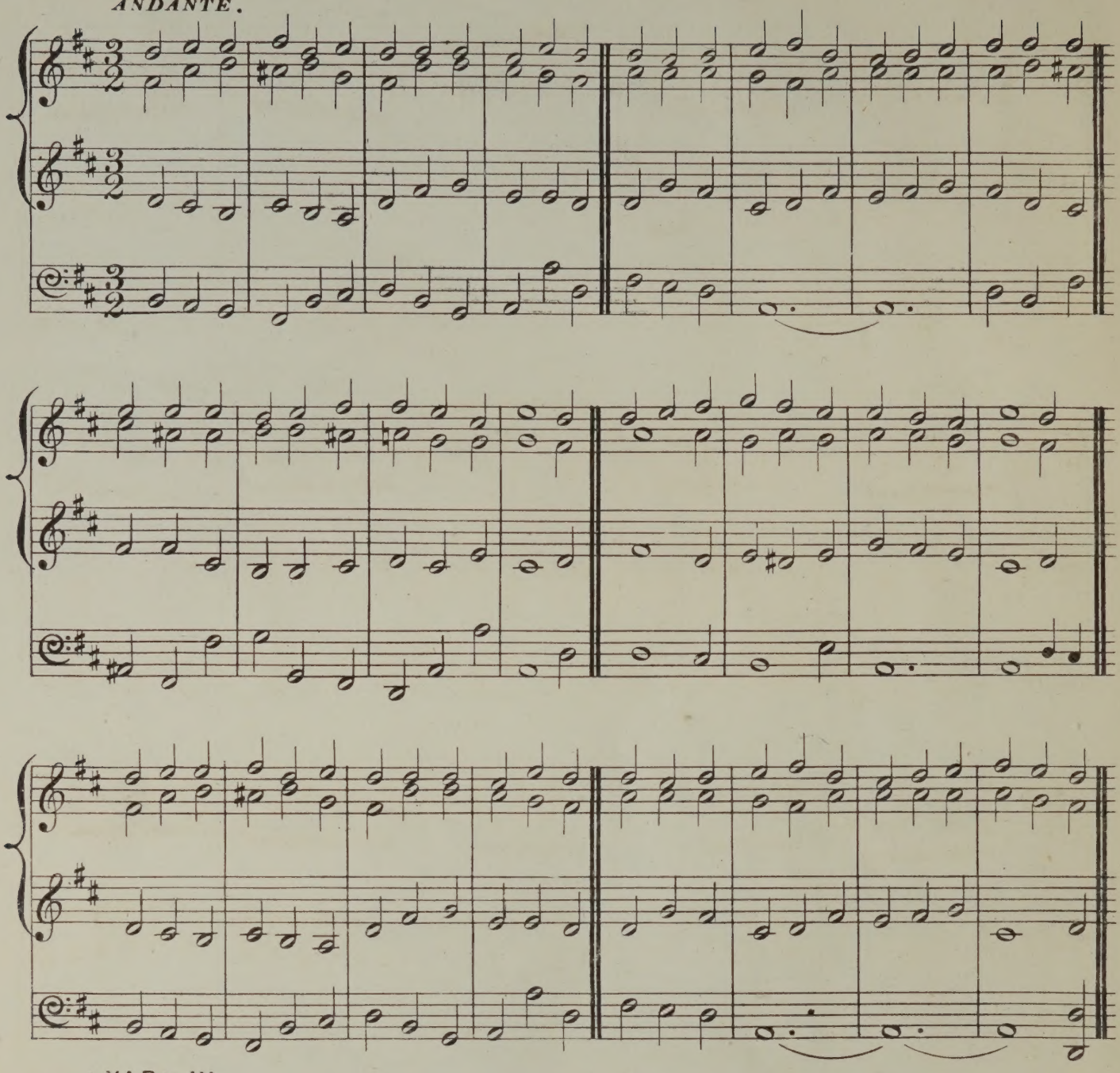
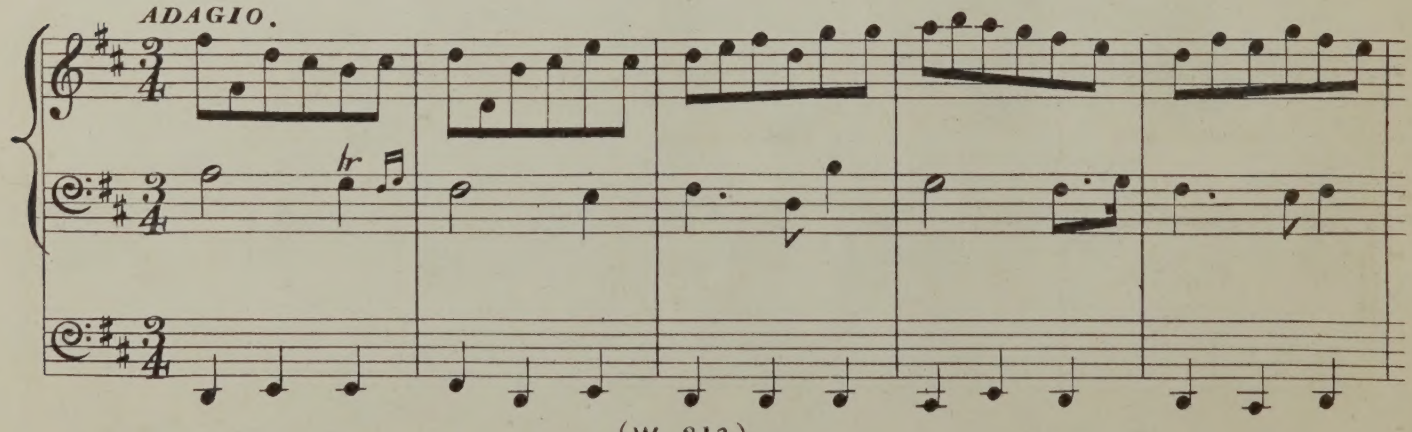
VAR: III. *ALLA CHORAL.*

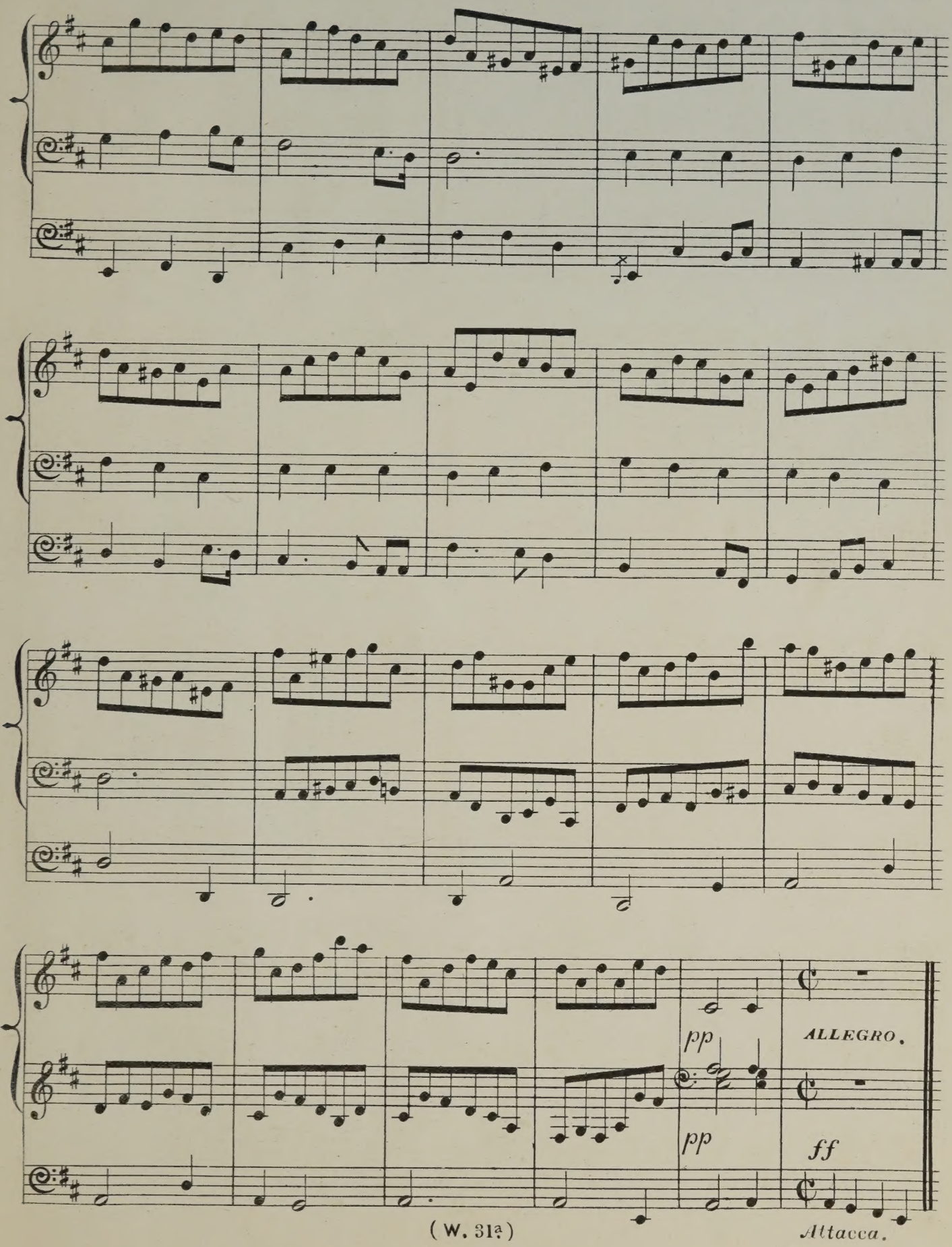
ANDANTE.



VAR: IV.

ADAGIO.

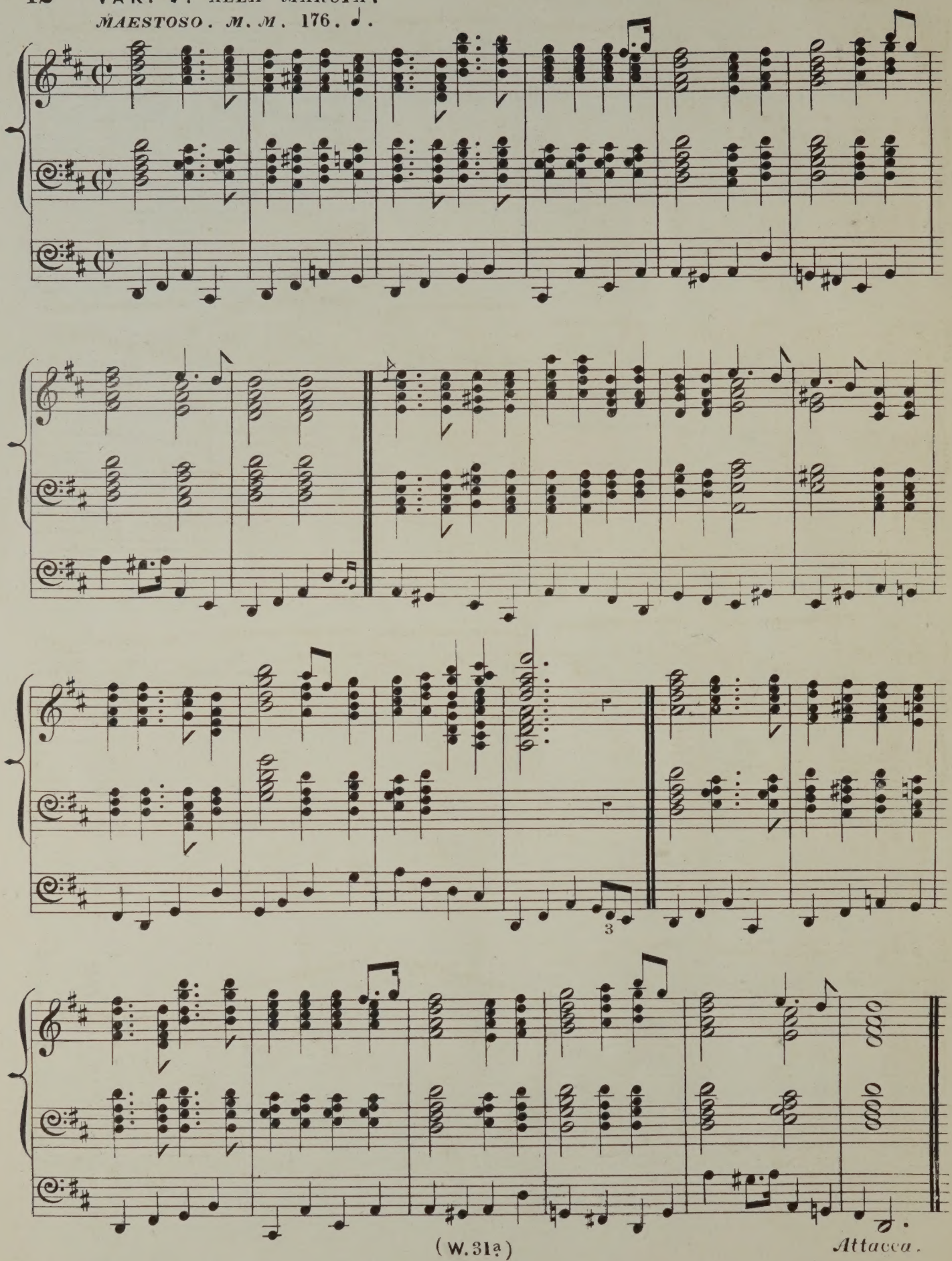




Attacca.

VAR: V. *ALLA MARCIA.*

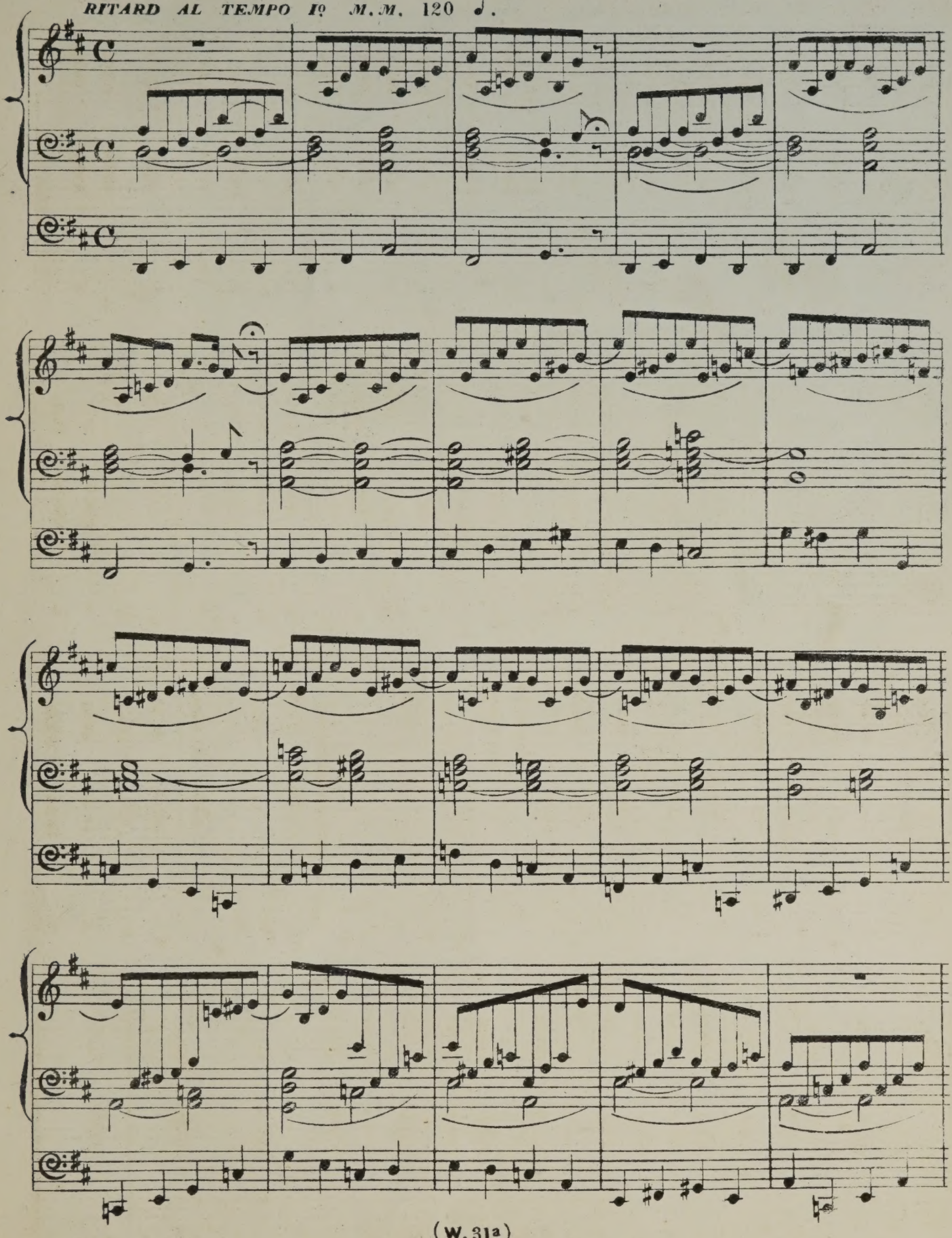
MAESTOSO. M. M. 176. ♩.

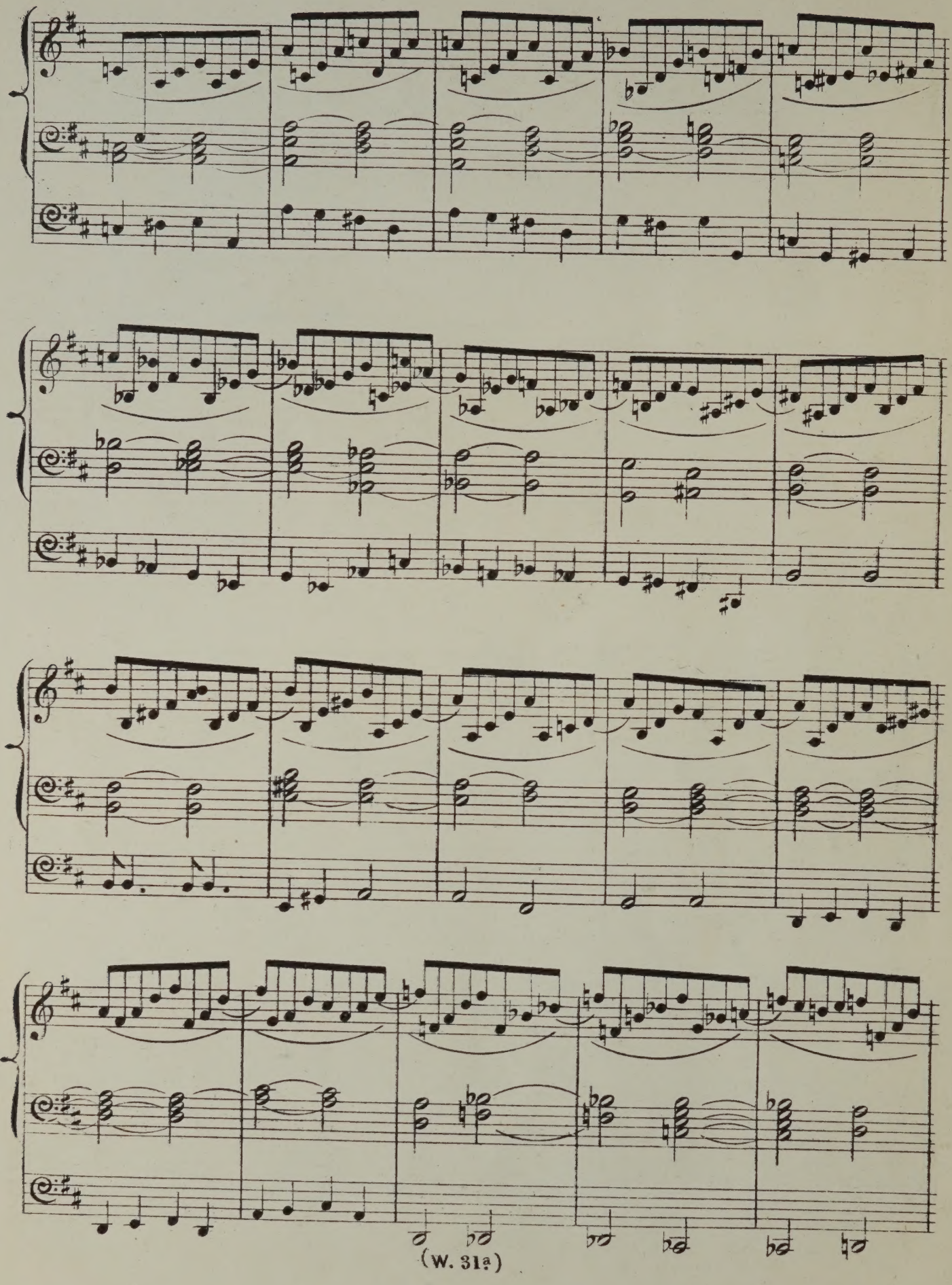


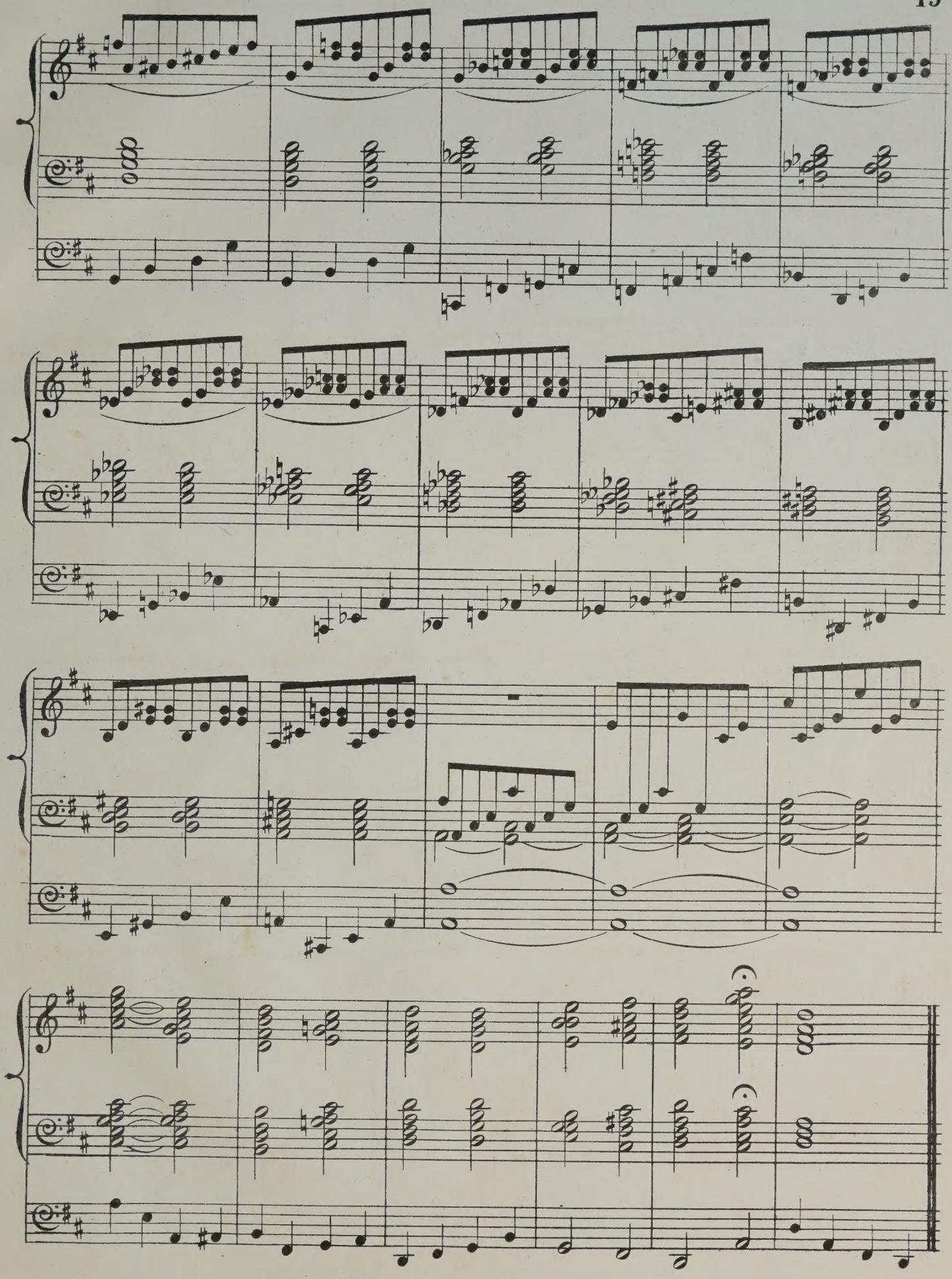
Attacca.

FINALE.

RITARD AL TEMPO Iº M.M. 120 ♩.







Menuetto & Trio, Introduction & Fugue,

Nos 2 & 4 from

ORCHESTRAL SUITE N°1.

by

FRANZ LACHNER

OP. 113.

Arranged for Organ

by

HERBERT OAKELEY

Prof. Mus. Univ. Edinbr. Mus. Doc. &c.

Minuet Pr.

Introdn & Fugue Pr.

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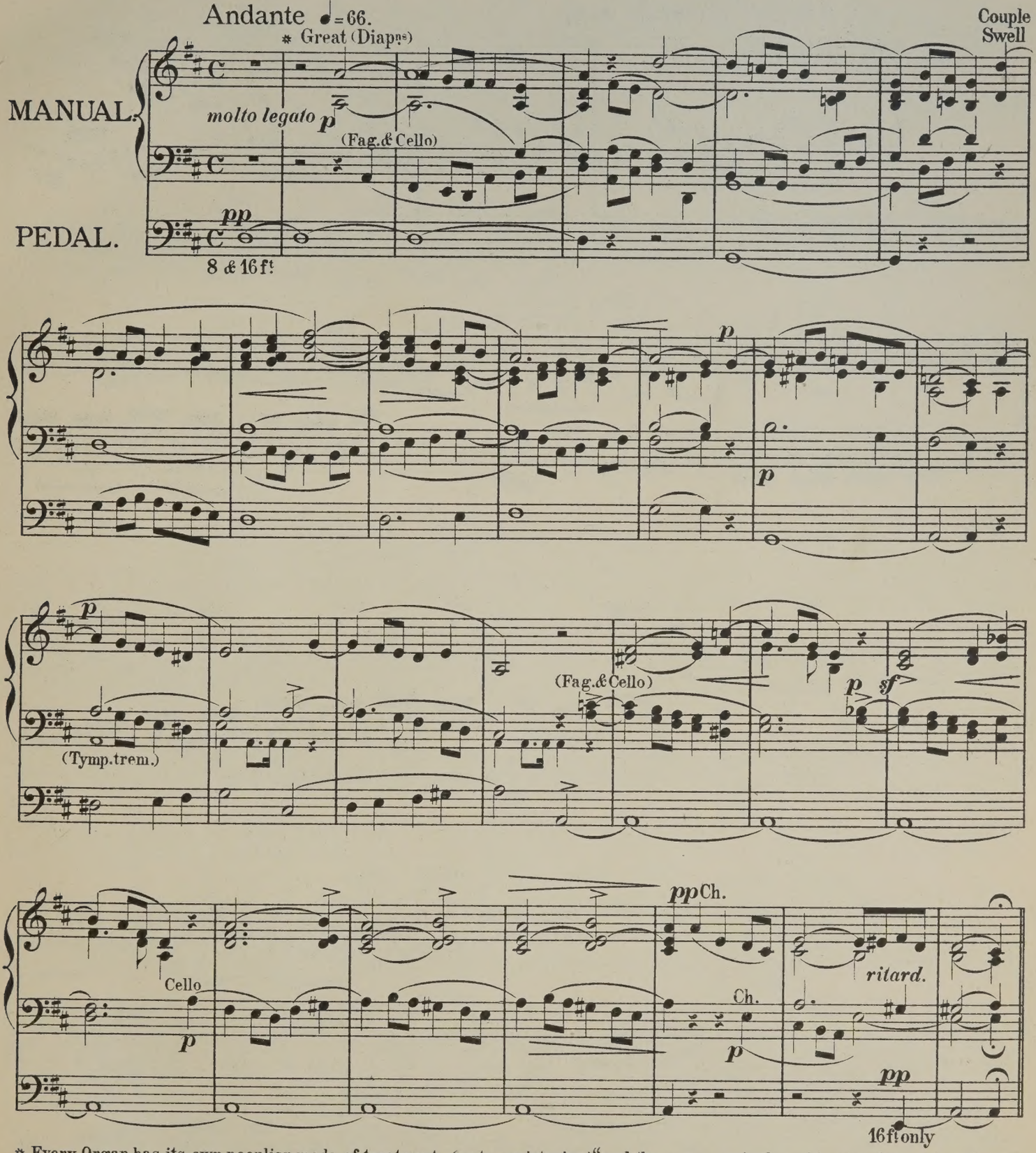
Introduction and Fugue.

FRANZ LACHNER,
Op:113, N⁰ 4.

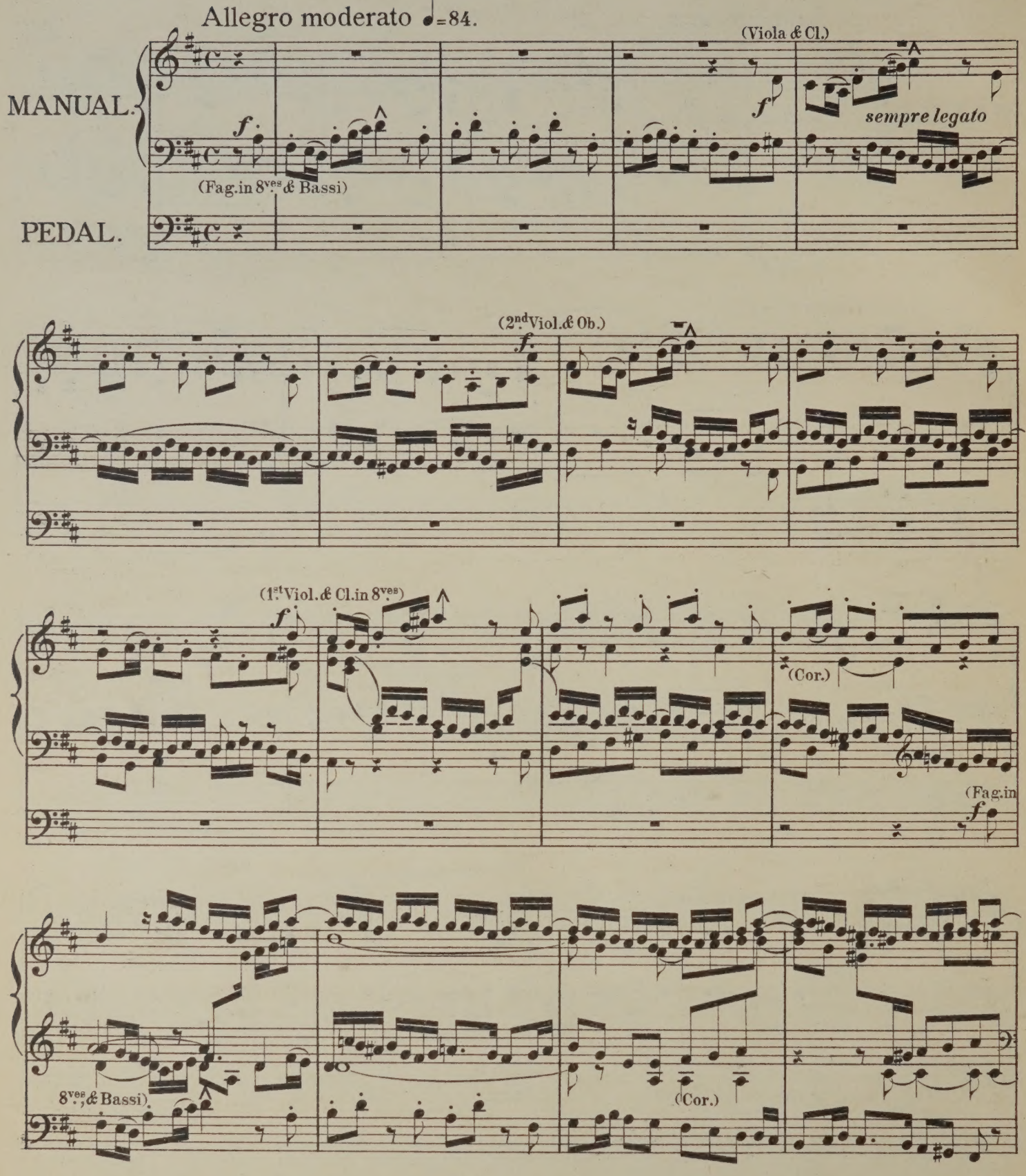
Arranged by Sir Herbert Oakeley.

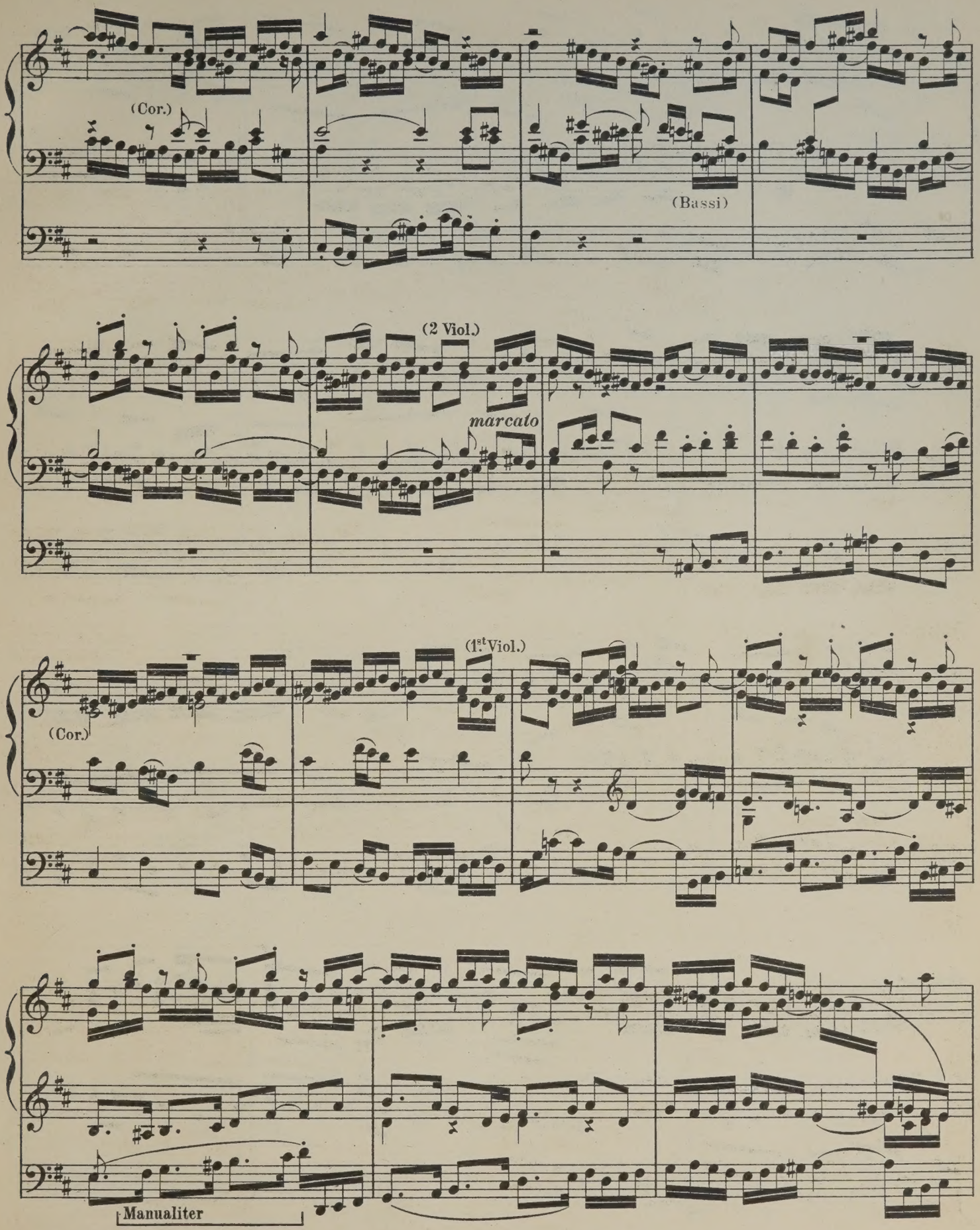


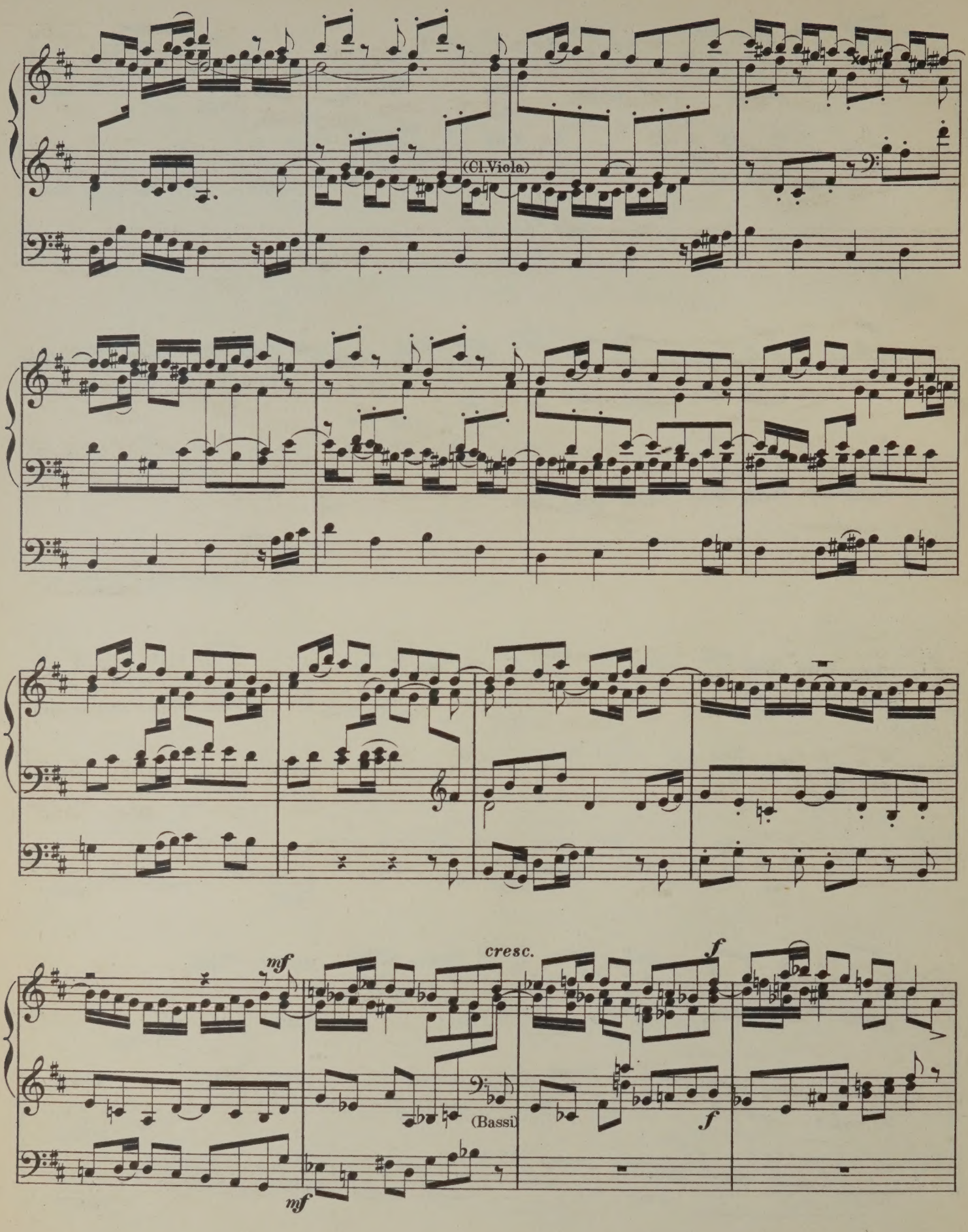
*„Every Organ has its own peculiar mode of treatment „(as to registering)" and the same nominal combination does not produce exactly the same effect in different instruments. By *fortissimo* I intend to designate the Full Organ; by *pianissimo* I generally mean a soft 8foot stop alone; by *forte* the Great Organ, but without some of the most powerful stops; by *piano* some of the soft 8foot stops combined; and so forth." *(Preface to Organ Sonatas, Mendelssohn.)*

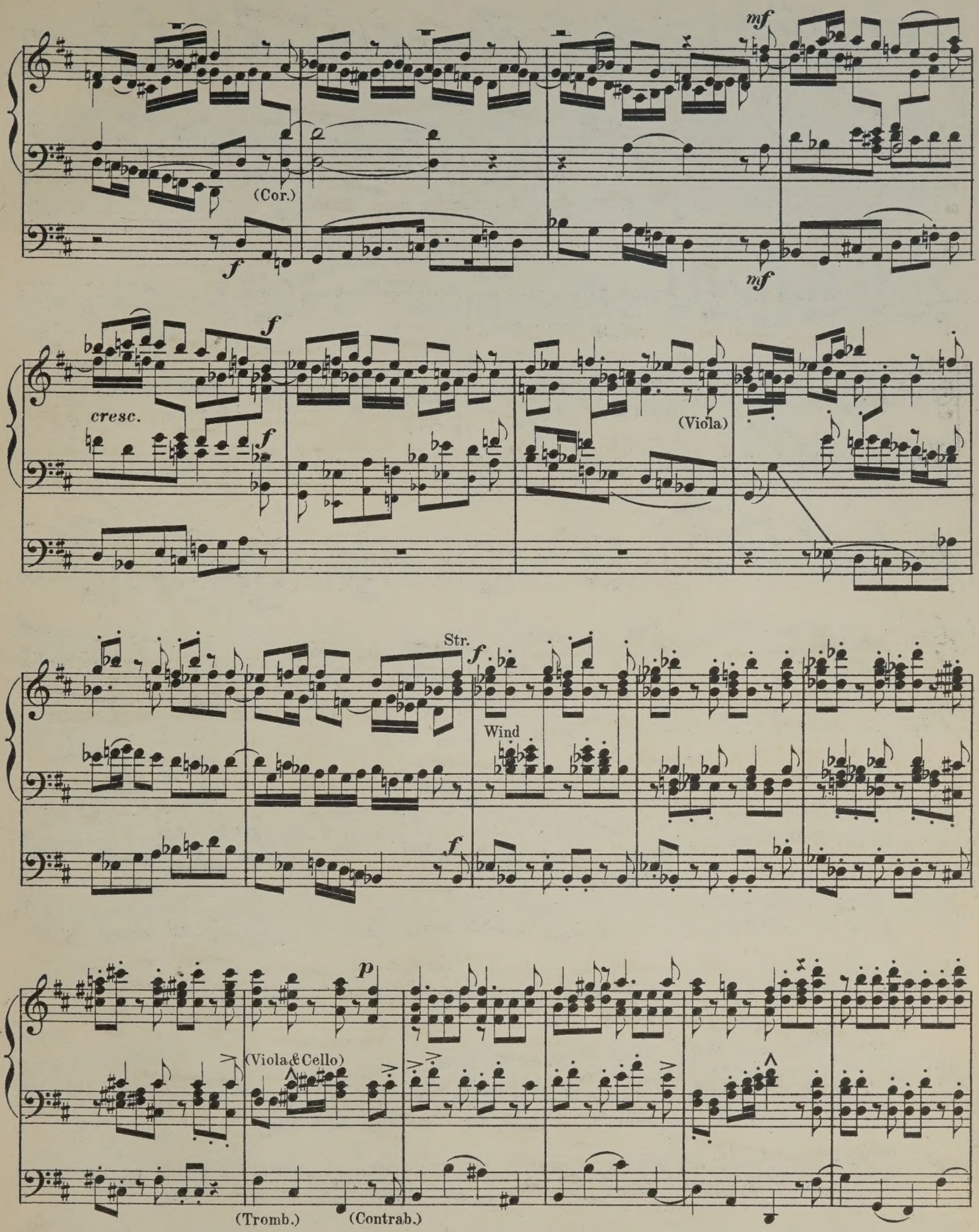
Stich u. Druck von B. SCHOTT'S SÖHNE in Mainz.

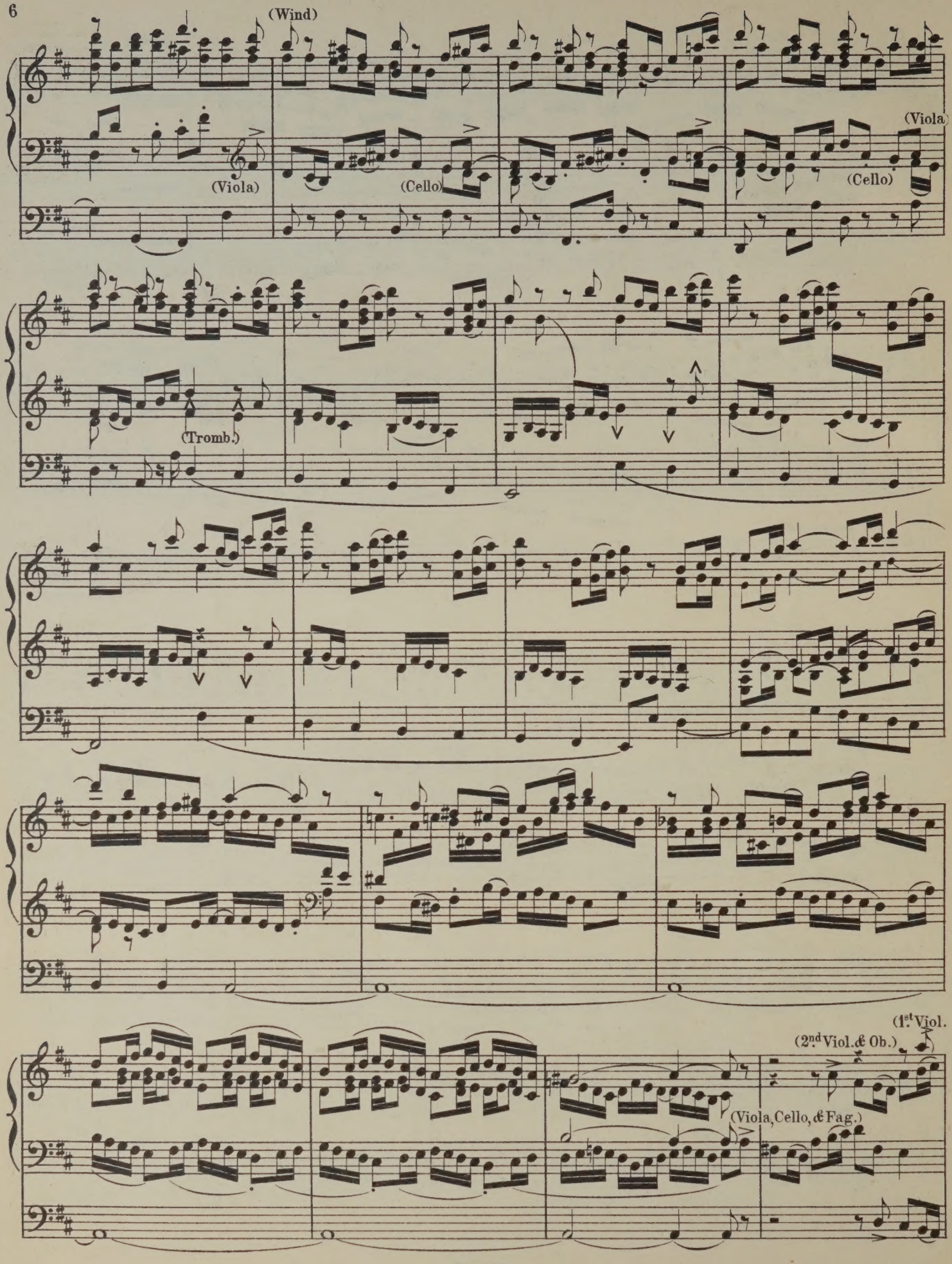
Fugue.

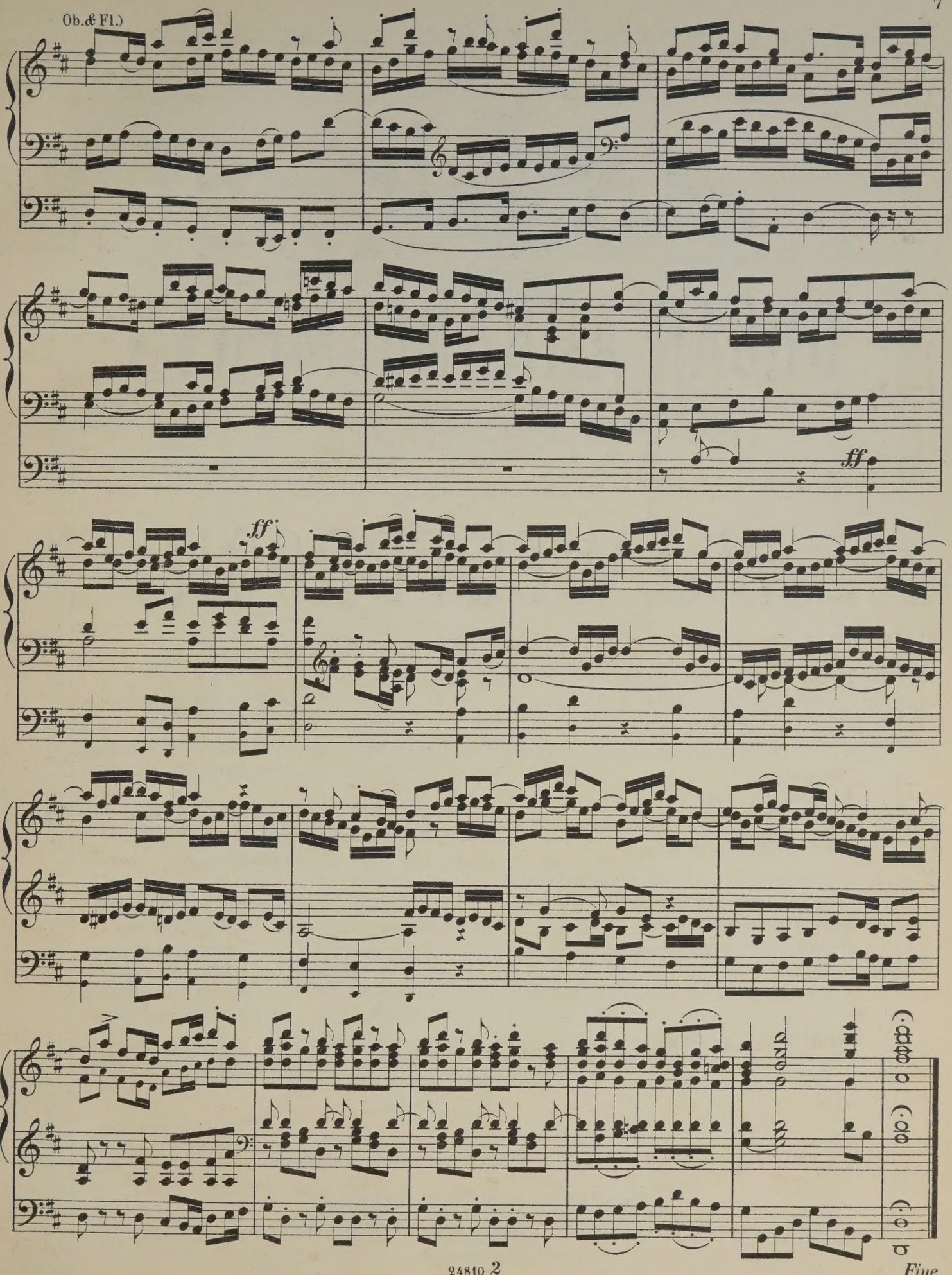

Allegro moderato ♩=84.
MANUAL.
PEDAL.
(Viola & Cl.)
sempre legato
(Fag.in 8ves & Bassi)
(2nd Viol.& Ob.)
(1st Viol.& Cl.in 8ves)
(Cor.)
(Fag.in
8ves & Bassi).
(Cor.)


(Cor.)
(Bassi)
(2 Viol.)
marcato
(1st Viol.)
(Cor.)
Manualiter


(Cl.Viola)
cresc.
mf
f
(Bassi)
f
mf


mf
(Cor.)
f
mf
f
cresc.
f
(Viola)
Str.
f
Wind
f
p
(Viola & Cello)
(Tromb.)
(Contrab.)


(Wind)
(Viola)
(Cello)
(Viola)
(Cello)
(Tromb.)
(1st Viol.
(2nd Viol. & Ob.)
(Viola, Cello, & Fag.)


Ob.& Fl.)
ff
ff
Fine.

NEW

ORGAN ARRANGEMENTS

BY

W. J. WESTBROOK

No. 1. *Neukomm, Ch. S.* Chorus„ Le Jour s'éteint", from Hymne de la nuit.

„ 2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.

„ 3. *Kalkbrenner, F.* Andante.

„ 4. *Neukomm, Ch. S.* „Solo: Ces flots d'or", from Hymne de la nuit.

„ 5. *Rheinberger, J.* „Requiem aeternam dona eis Domine", from Requiem, Op. 60.

„ 6. *Raff, J.* Festival-March, Op. 139.

„ 7. *Ascher, J.* The Queen's March, Op. 62.

„ 8. *Gounod, Ch.* Elegy.

„ 9. *Vieuxtemps H.* Romance, Op. 40, No. 1.

„ 10. *Ascher, J.* Contemplation, Op. 54, No. 1.

„ 11. *Merkel, G.* Adagio, Op. 51.

„ 12. *Wagner, R.* Walther's Prize Song, from „The Mastersingers".

No. 13. *Wagner, R.* Quintet of from „The Mastersingers".

„ 14. *Goltermann, G.* Heroic March, Op. 73.

„ 15. *Schubert, Fr.* Ave Maria, Hymne to the Virgin.

„ 16. *Leybach, J.* Meditation and Prayer.

„ 17. *Leybach, J.* Pastorale and Idylle.

„ 18. *Leybach, J.* Evening Prayer, Andante religioso.

„ 19. *Leybach, J.* Andante con espressione.

„ 20. *Donizetti, G.* Ave Maria, Offertoire.

„ 21. *Beethoven. L.* Violin-Concerto, Larghetto.

„ 22. *Mendelssohn, F.* Violin-Concerto, Andante.

„ 23. *Stradella, A.* Pietà Signore, Air d'Eglise.

„ 24. *Viotti, J. B.* Adagio from 22nd Violin-Concerto.

„ 25. *Bach, J. S.* Cradle-Song, from Christmas Oratorio.

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Sydney Schott & Cº

LEONCAVALLO

SERENADE

Nº		
1.	PIANO SOLO	4/—
2.	VIOLIN AND PIANO	4/—
3.	VIOLA AND PIANO	4/—
4.	VIOLONCELLO AND PIANO	4/—
5.	FLUTE AND PIANO	4/—
6.	MANDOLINE AND PIANO	3/—
7	TWO MANDOLINES AND PIANO	3/—
8.	TWO MANDOLINES, MANDOLA AND PIANO	4/—
9.	MANDOLINE SOLO	1/—
10.	MANDOLINE AND GUITAR	2/—
11.	TWO MANDOLINES AND GUITAR	3/—
12.	TWO MANDOLINES, MANDOLA AND GUITAR	4/—
13.	STRING QUARTETT ACCOMPTS (BASS AD LIB.)	4/—
14	ORGAN SOLO	4/—
15.	SONG "THE ANGEL'S SERENADE" WITH ORGAN AND VIOLIN ACCOMPANIMENT AD LIB. IN 3 KEYS: C. E♭ & F.	4/—
16.	ORCHESTRAL ARRANGEMENT	1/6 NET
17.	CORNET SOLO (WITH PIANOFORTE AND ORCHESTRAL ACCOMPANIMENT)	4/—
	Organ or Harmonium Part to Nos 1 to 5	—/6 NET

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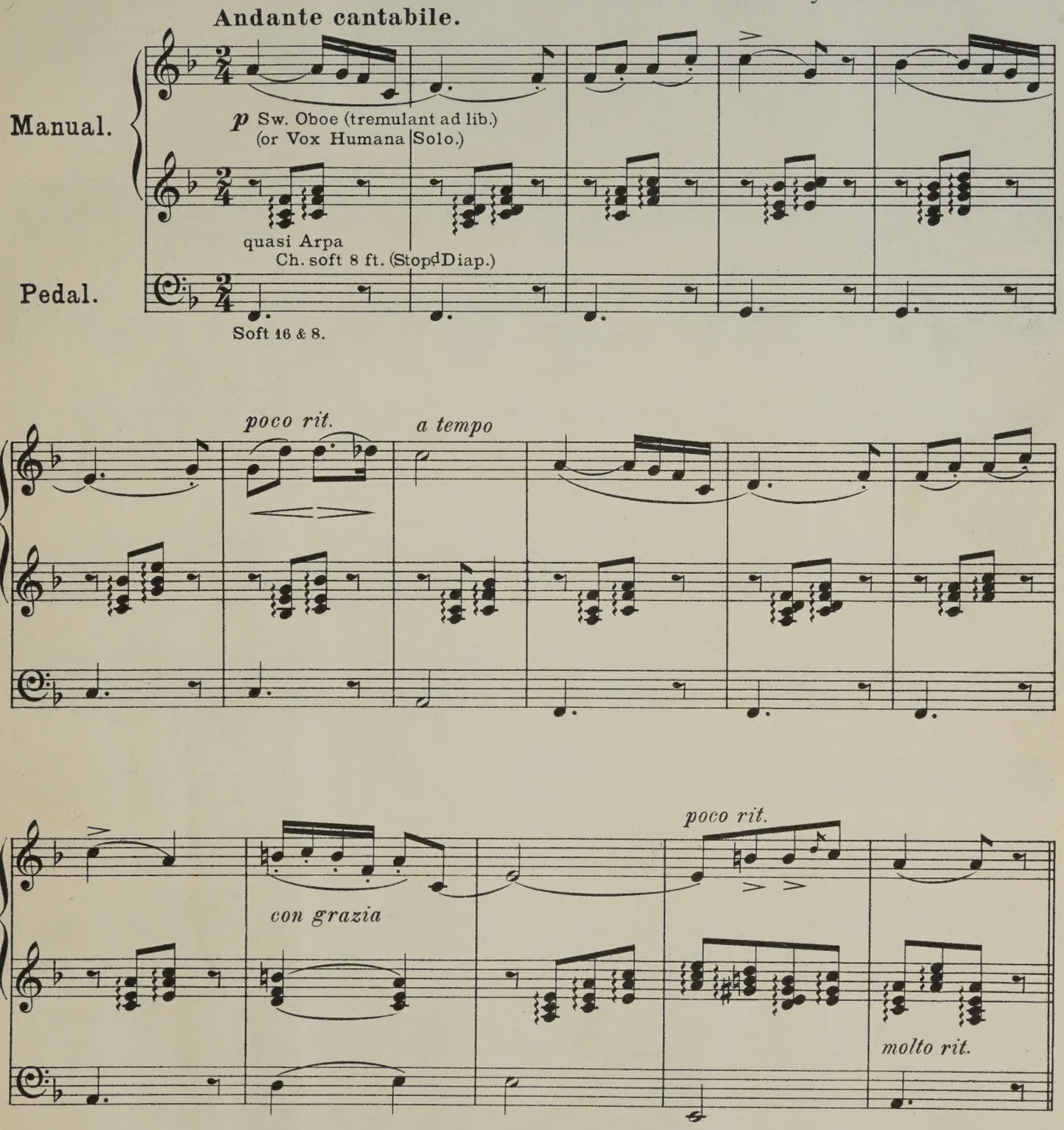
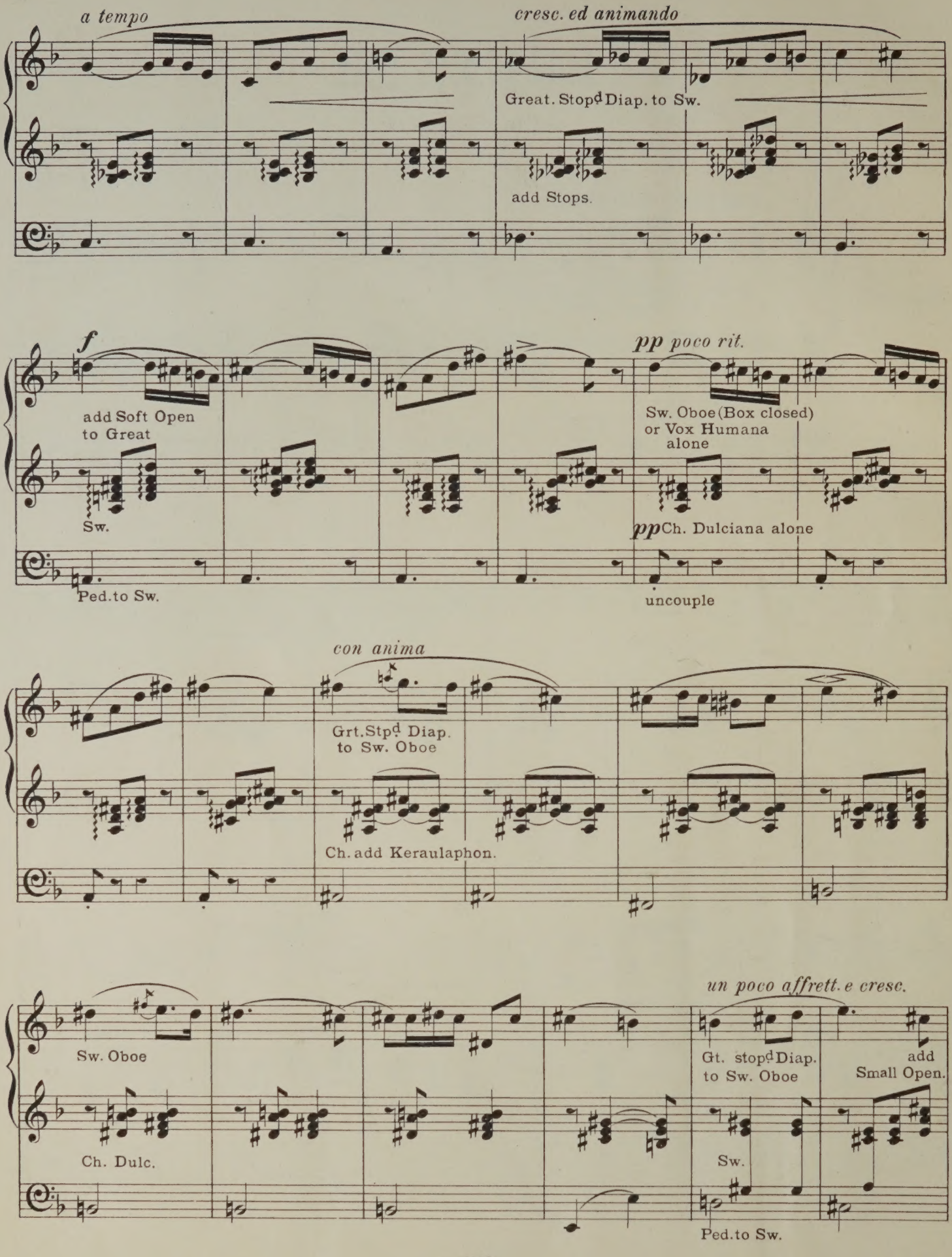
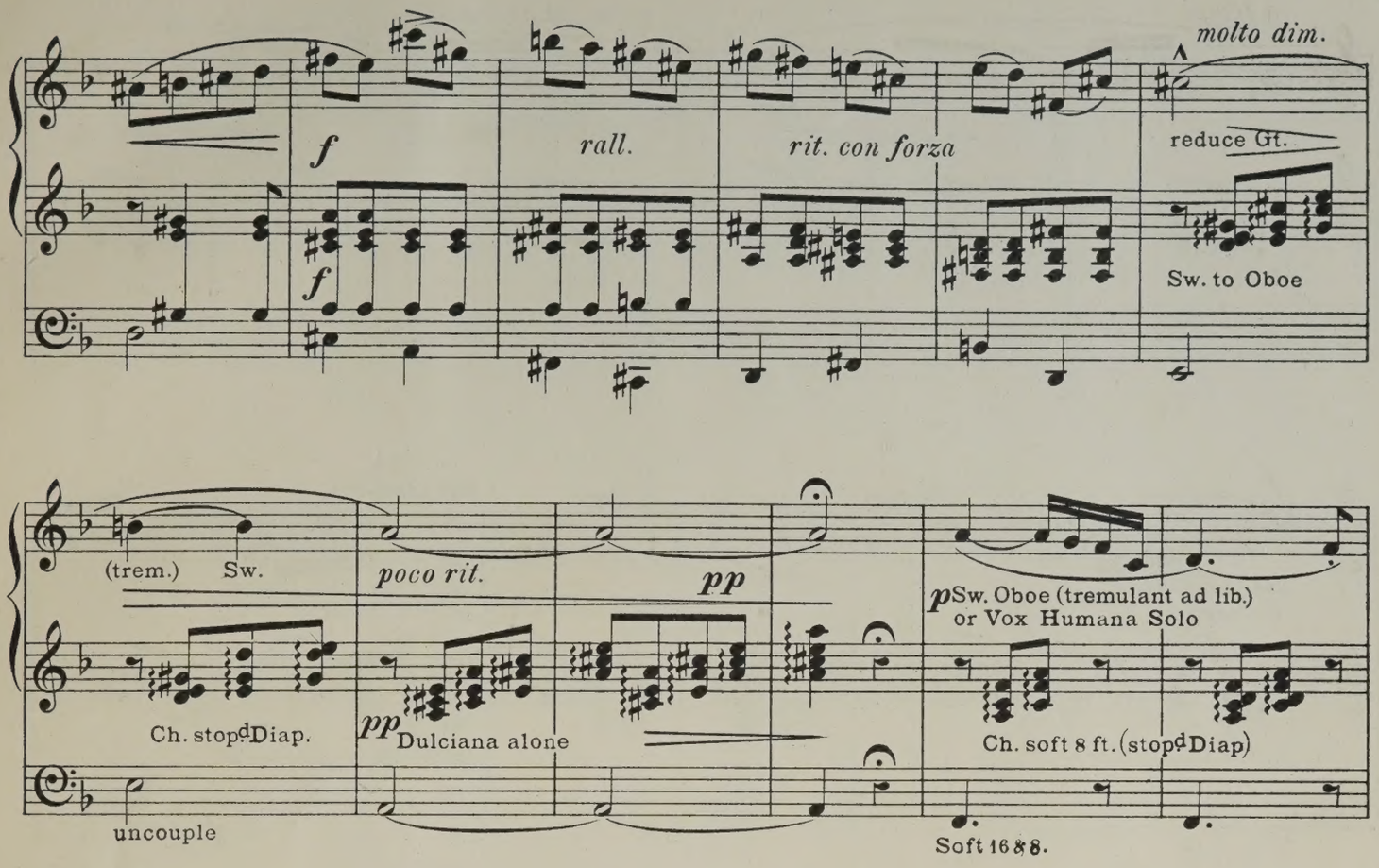
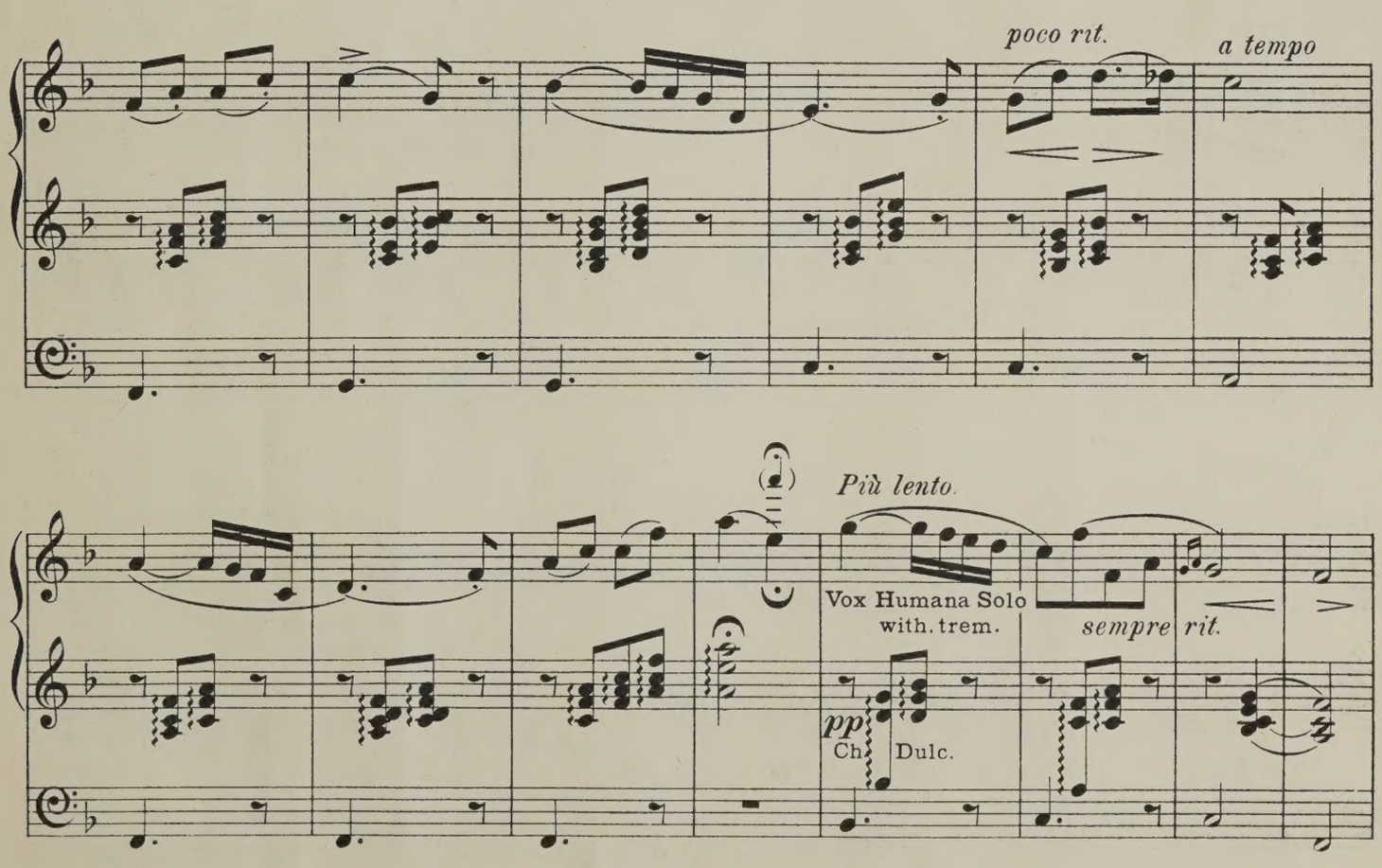
SÉRÉNADE.

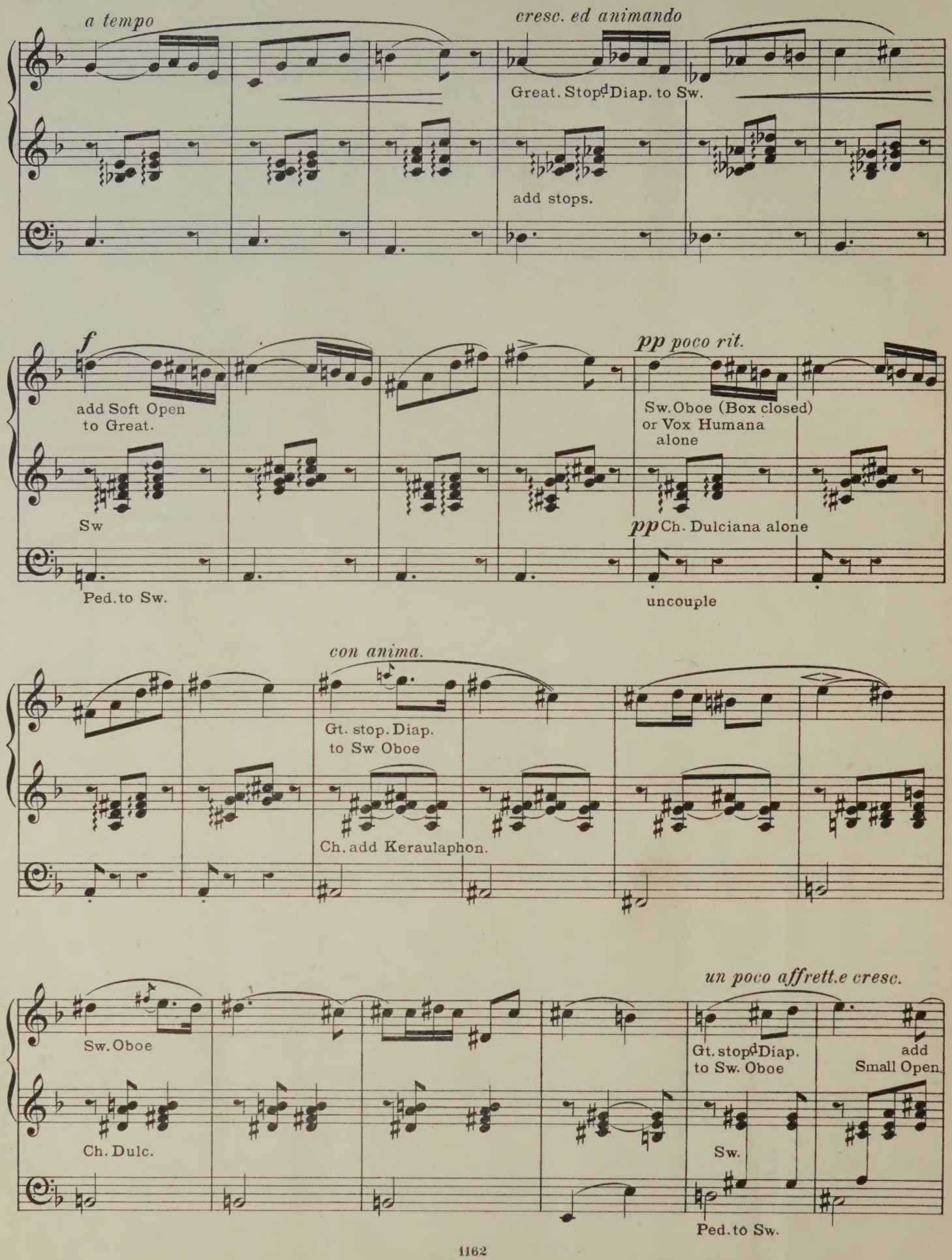
R. Leoncavallo.
Transcribed for the Organ
by GEORGE BELCHER.

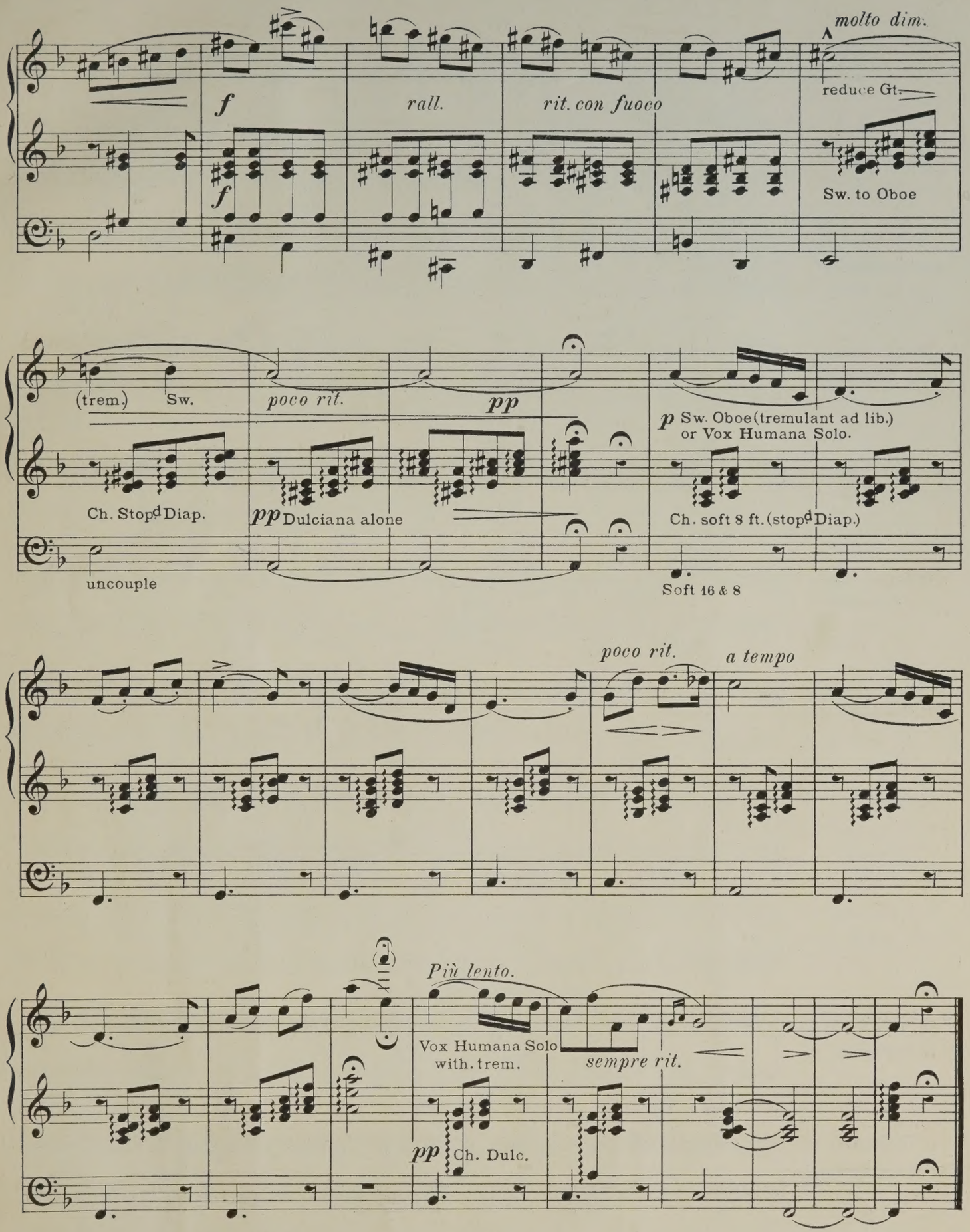



a tempo
cresc. ed animando
Great. Stopd Diap. to Sw.
add Stops.
f
add Soft Open
to Great
Sw.
Ped. to Sw.
pp poco rit.
Sw. Oboe (Box closed)
or Vox Humana
alone
pp Ch. Dulciana alone
uncouple
con anima
Grt. Stpd Diap.
to Sw. Oboe
Ch. add Keraulaphon.
un poco affrett. e cresc.
Sw. Oboe
Ch. Dulc.
Gt. stopd Diap.
to Sw. Oboe
Sw.
Ped. to Sw.
add
Small Open.


molto dim.
f
rall.
rit. con forza
reduce Gt.
f
Sw. to Oboe
(trem.) Sw.
poco rit.
pp
p Sw. Oboe (tremulant ad lib.)
or Vox Humana Solo
Ch. stopd Diap.
pp Dulciana alone
Ch. soft 8 ft. (stopd Diap)
uncouple
Soft 16 8 8.


poco rit.
a tempo
Più lento.
Vox Humana Solo
with. trem.
sempre rit.
pp
Ch. Dulc.


a tempo
cresc. ed animando
Great. Stopd Diap. to Sw.
add stops.
f
add Soft Open
to Great.
Sw
Ped. to Sw.
pp poco rit.
Sw. Oboe (Box closed)
or Vox Humana
alone
pp Ch. Dulciana alone
uncouple
con anima.
Gt. stop. Diap.
to Sw Oboe
Ch. add Keraulaphon.
un poco affrett.e cresc.
Sw. Oboe
Ch. Dulc.
Gt. stopd Diap.
to Sw. Oboe
Sw.
add
Small Open.
Ped. to Sw.

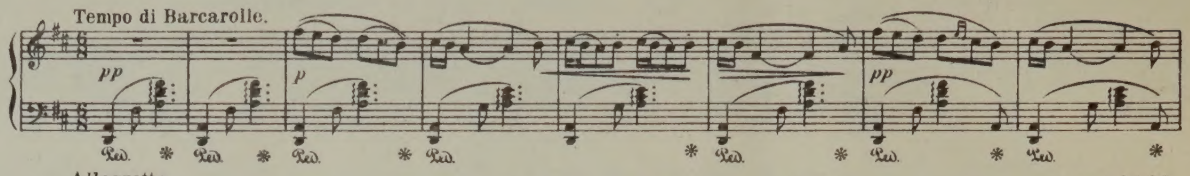

molto dim.
f
rall.
rit. con fuoco
reduce Gt.
f
Sw. to Oboe
(trem.)
Sw.
poco rit.
pp
p Sw. Oboe (tremulant ad lib.)
or Vox Humana Solo.
Ch. Stopd Diap.
pp Dulciana alone
Ch. soft 8 ft. (stopd Diap.)
uncouple
Soft 16 & 8
poco rit.
a tempo
Più lento.
Vox Humana Solo
with. trem.
sempre rit.
pp
Ch. Dulc.

Compositions for Piano

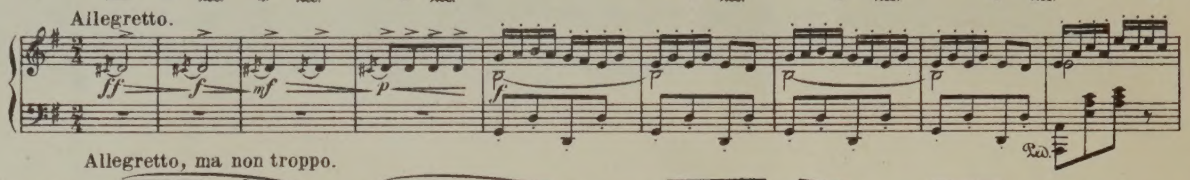
BY

ERIK MEYER-HELMUND, GUSTAVE LANGE, FELIX BOROWSKI etc.

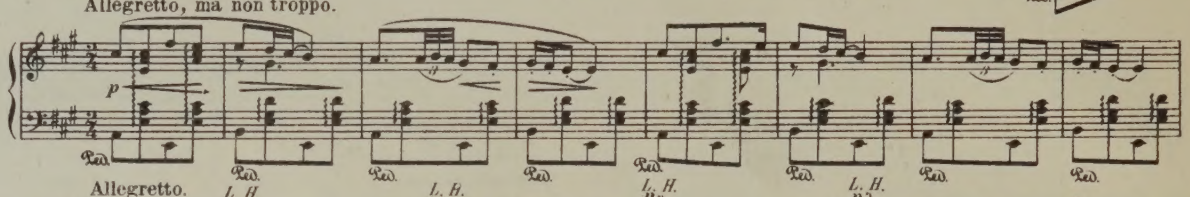
Erik Meyer-Helmund.
Barcarolle.
Op. 134. № 1.



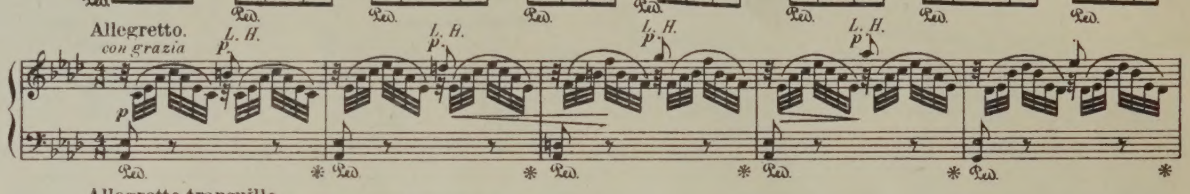
Erik Meyer-Helmund.
Polka-Caprice.
Op. 134. № 2.



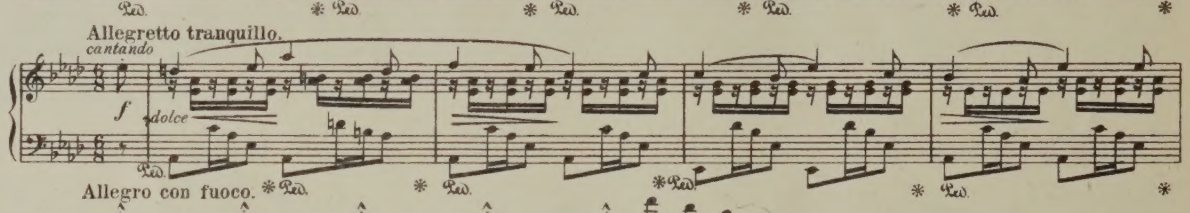
Erik Meyer-Helmund.
Petite Sérénade.
Op. 134. № 3.



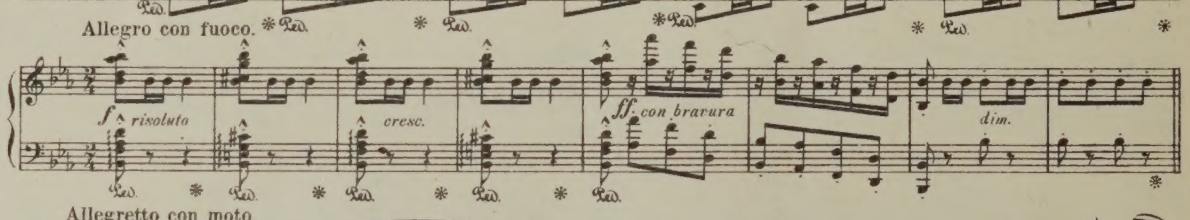
Gustave Lange.
Rustling Leaves.
Op. 294.



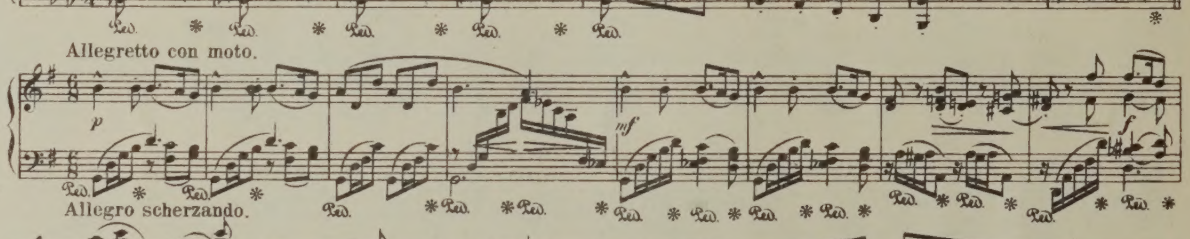
Gustave Lange.
Sea Flowers.
Op. 296.



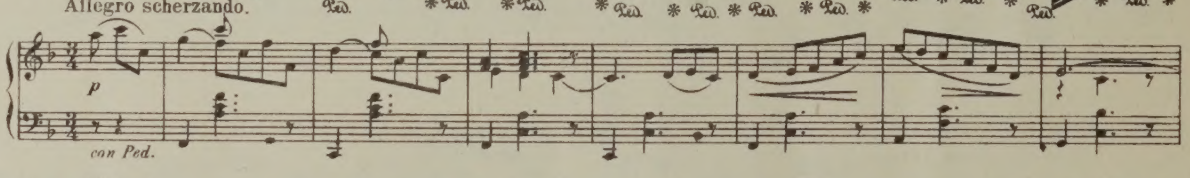
Gustave Lange.
Vive le Soldat.
Solo - Op. 295. Duet.



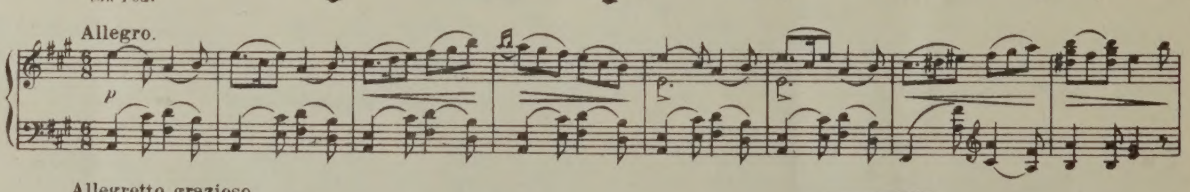
Adolphe Jensen.
Berceuse.
2 Editions.
English and foreign fingering.



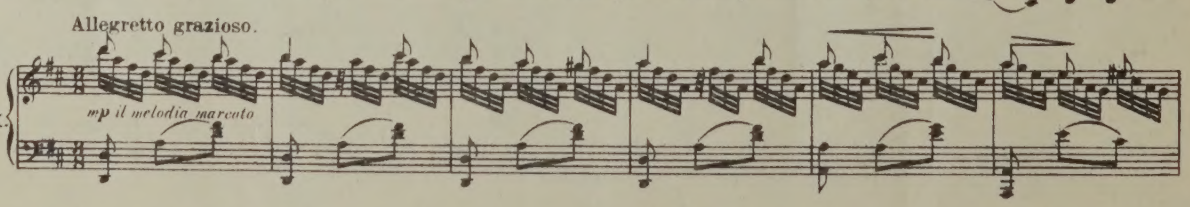
Félix Borowski.
Valse-Caprice.



Félix Borowski.
Printemps.



G. A. Holmes.
Le Chanson des Oiseaux.



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ALBUM

FÜR

ORGELSPIELER.

INHALT:

		Mk. Pf.
No. 1.	**Volckmar**, Dr. F. W., Op. 169. Sechzehn kleine leichte Orgelstücke	—. 50.
No. 2.	**Davin**, K., Vier kleine, leichte Orgelstücke **Zimmermann**, G., Kleines Präludium	—. 50.
No. 3.	**Sulze**, B., Drei kleine Präludien	—. 50.
No. 4.	**Gottschalg**, A. W., Zwei kleine Präludien **Baumann**, H., Drei kleine Präludien **Wedemann**, W., Zwei kleine Präludien	—. 50.
No. 5.	**Gleitz**, C. A., Adagio für Orgel oder Harmonium —— Andante für Orgel oder Harmonium	—. 50.
No. 6.	**Brosig**, M., Präludium	—. 50.
No. 7.	**Heidler**, H., Postludium	—. 50.
No. 8.	**Reichardt**, B., Postludium **Gerlach**, R., Präludium zu dem Chorale: O Gott, du frommer Gott	—. 50.
No. 9.	**Schaab**, R., Präludium zu dem Chorale: Sollt' ich meinem Gott nicht singen?	—. 80.
No. 10.	**Flügel**, G., Zwei Choral-Präludien	—. 50.
No. 11.	**Richter**, E. F., Präludium zu dem Chorale: Gott des Himmels und der Erden	—. 50.
No. 12.	**Riedel**, H., Präludium zu dem Chorale: Jesu meine Freude	—. 80.
No. 13.	**Markull**, F. W., Zwei Trio's	—. 80.
No. 14.	**Volckmar**, Dr. F. W., Op. 158. Zwei Trio's	—. 80.
No. 15.	**Faisst**, Dr. Im., Canonisches Trio	—. 80.
No. 16.	**Stade**, H. B., Adagio	—. 50.
No. 17.	**Müller-Hartung**, C., Zweistimmige Fuge	—. 50.
No. 18.	**Sattler**, H., Introduction und Fuge	—. 50.
No. 19.	**Lobe**, J. Chr., Vierstimmige Fuge	—. 50.
No. 20.	**Tod**, E. A., Introduction und Fuge über: Benedicamus Domino	—. 50.
No. 21.	**Merkel**, G., Op. 41. Introduction und Doppel-Fuge (Hmoll)	—. 80.
No. 22.	**Thomas**, G. A., Concert-Fuge	1. 30.
No. 23.	**Raff**, J., Introduction und Fuge	1. —.
No. 24.	**Rheinberger**, J., Vierstimmige Fuge	—. 80.
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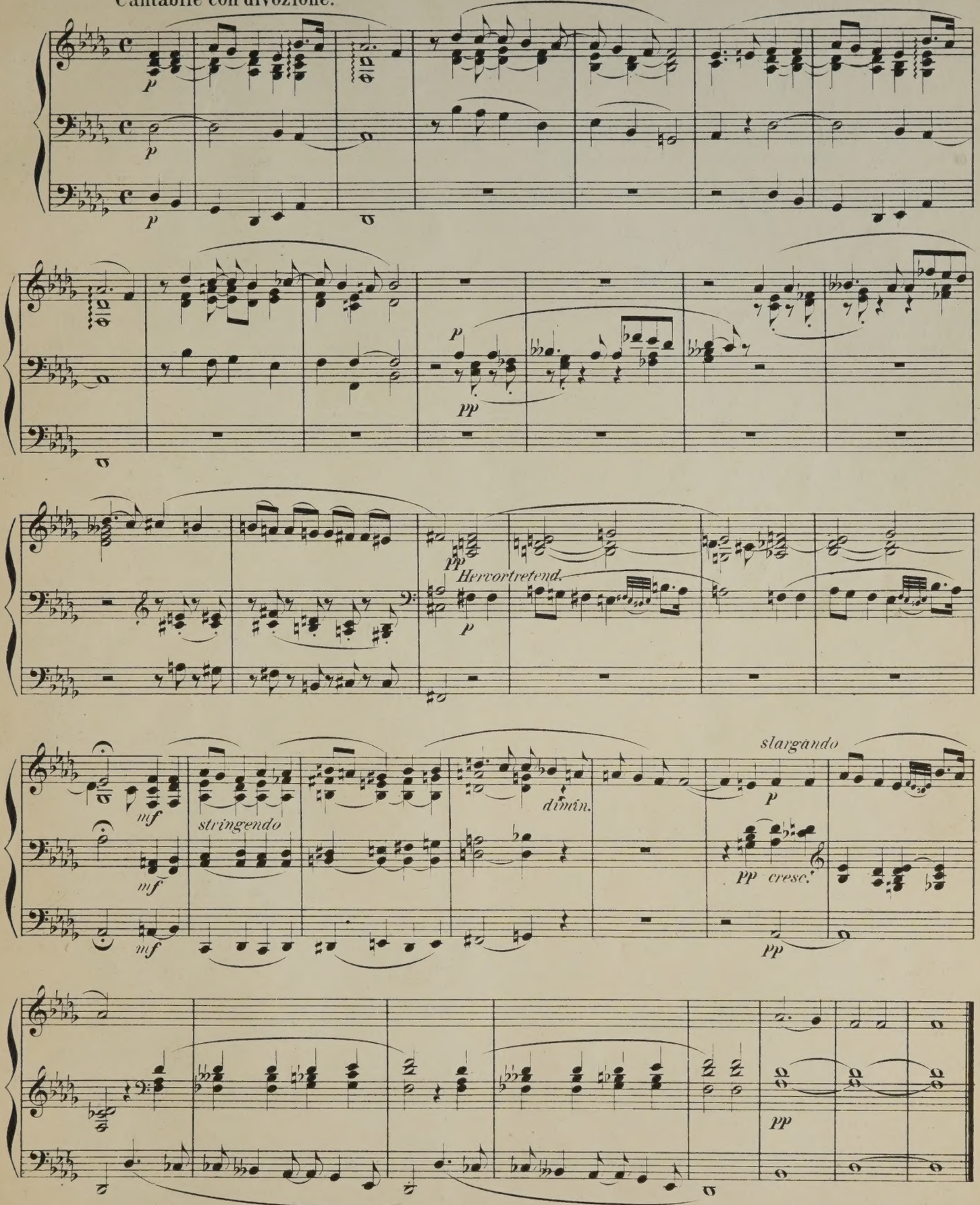

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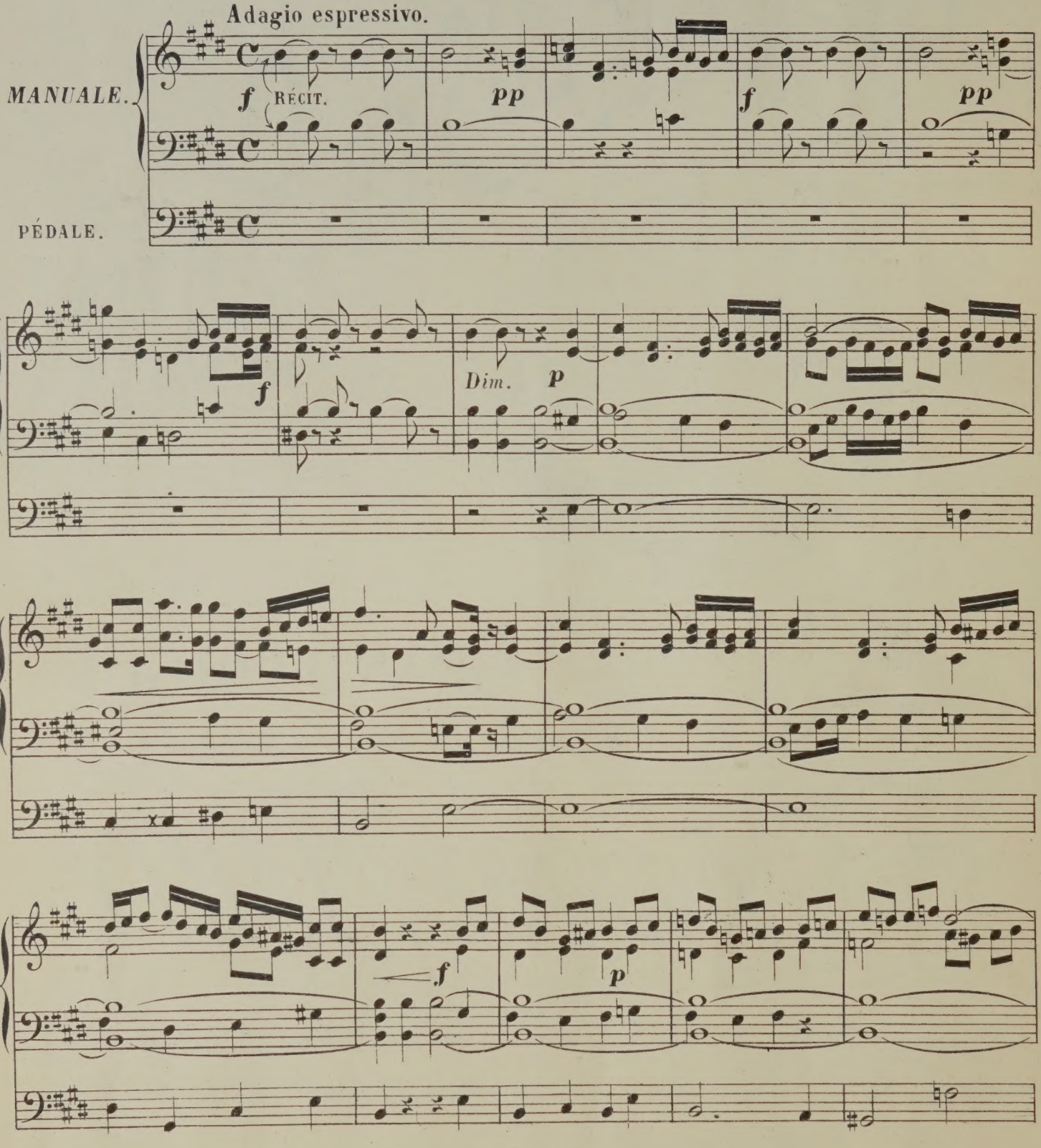

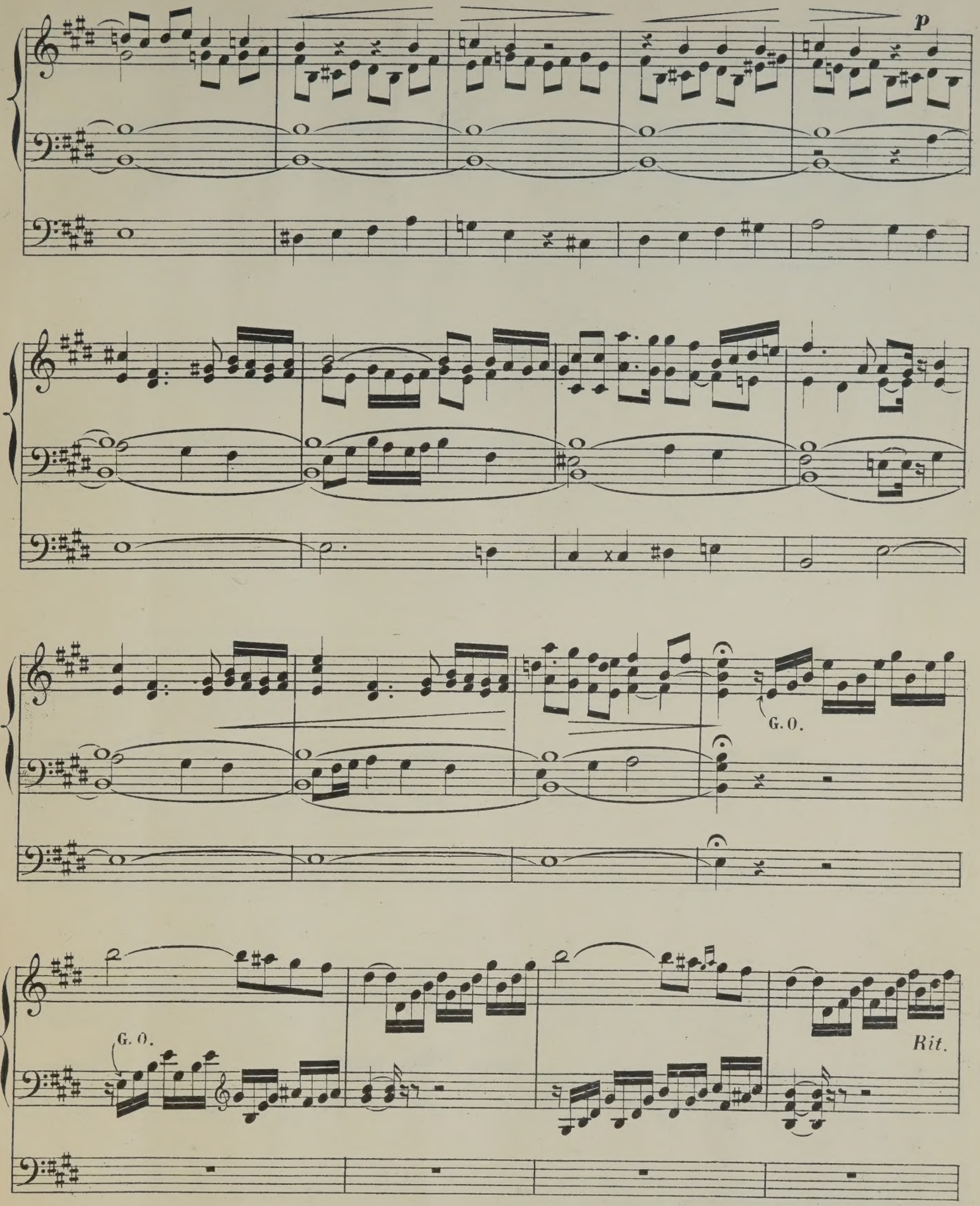

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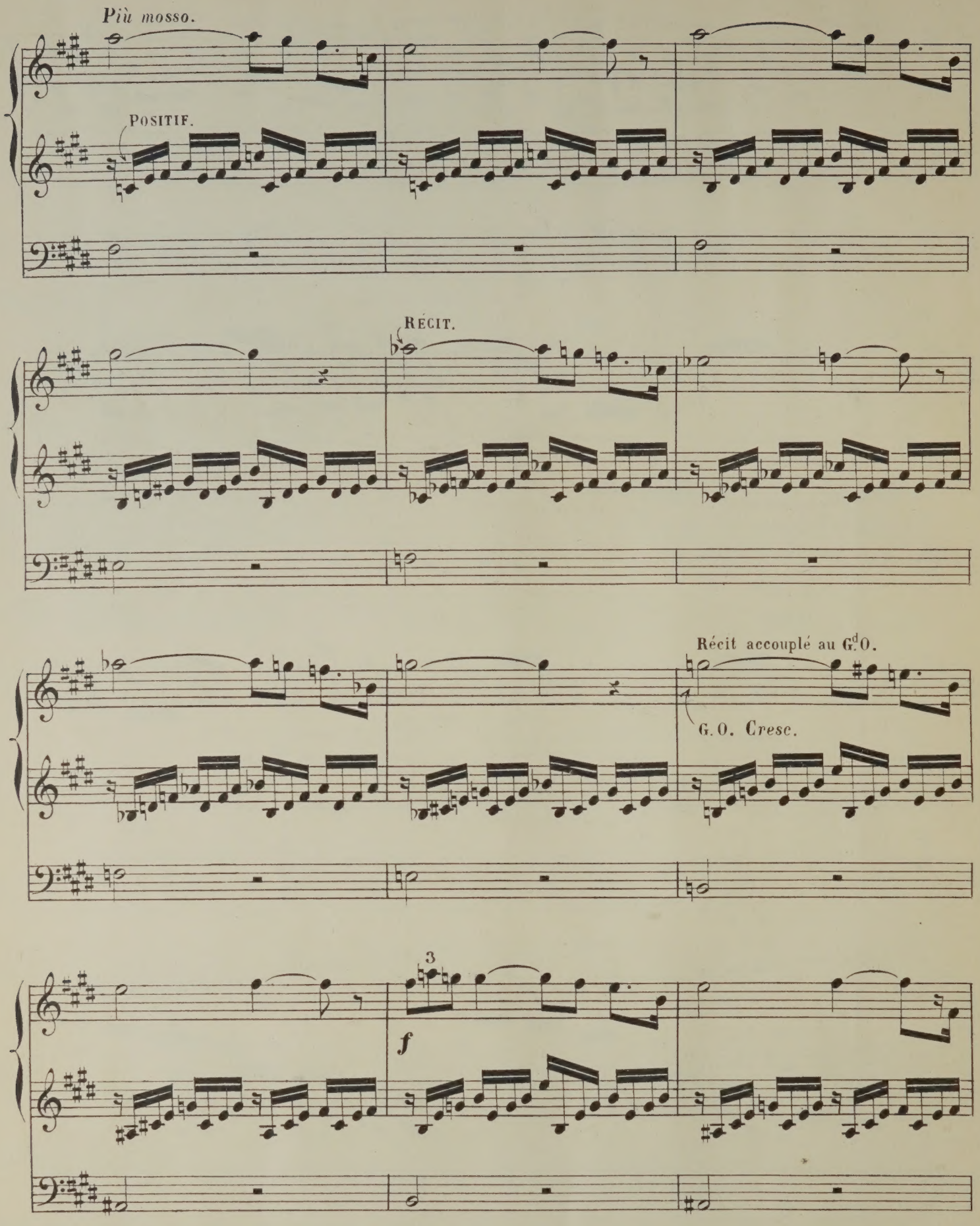
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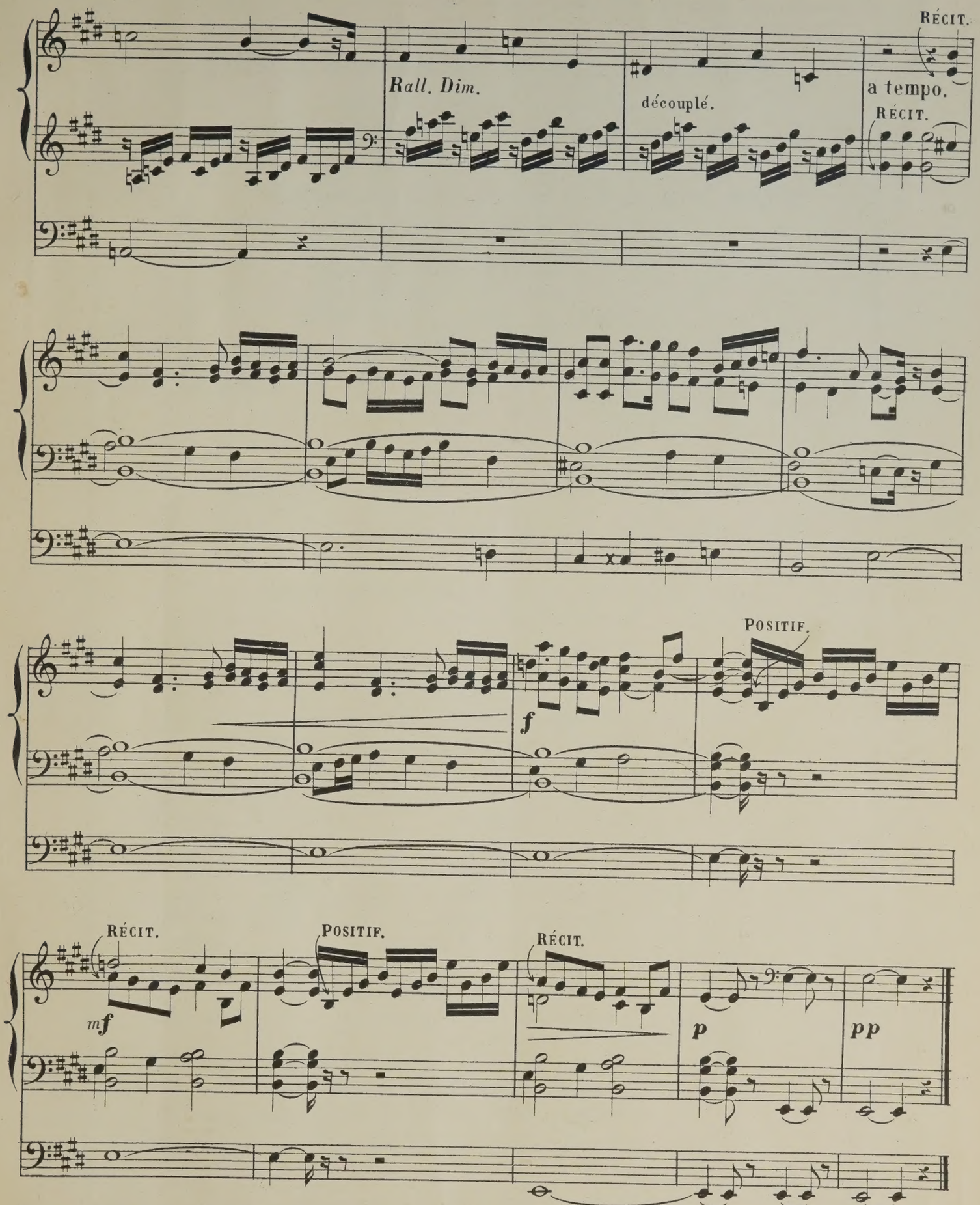

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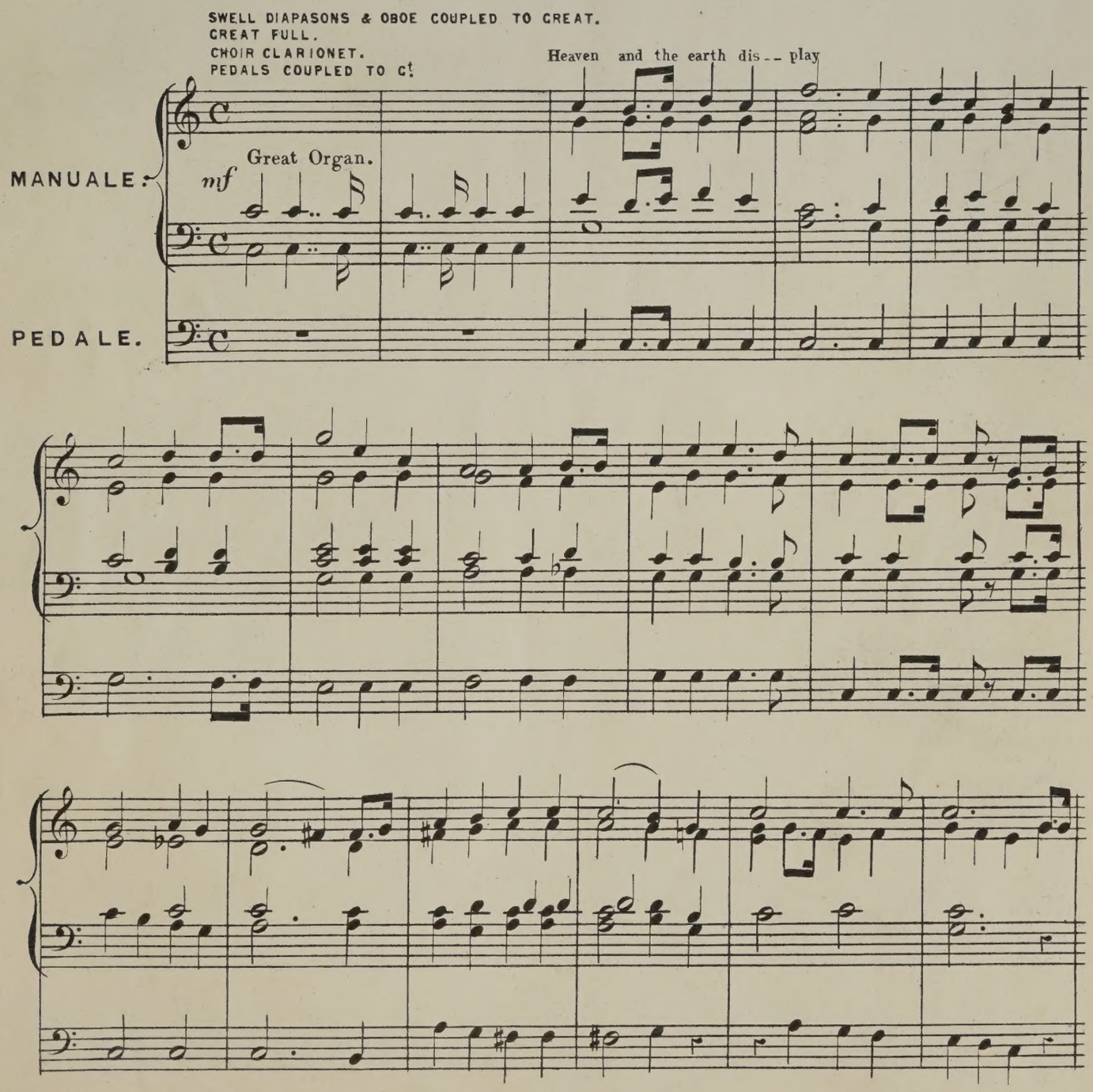

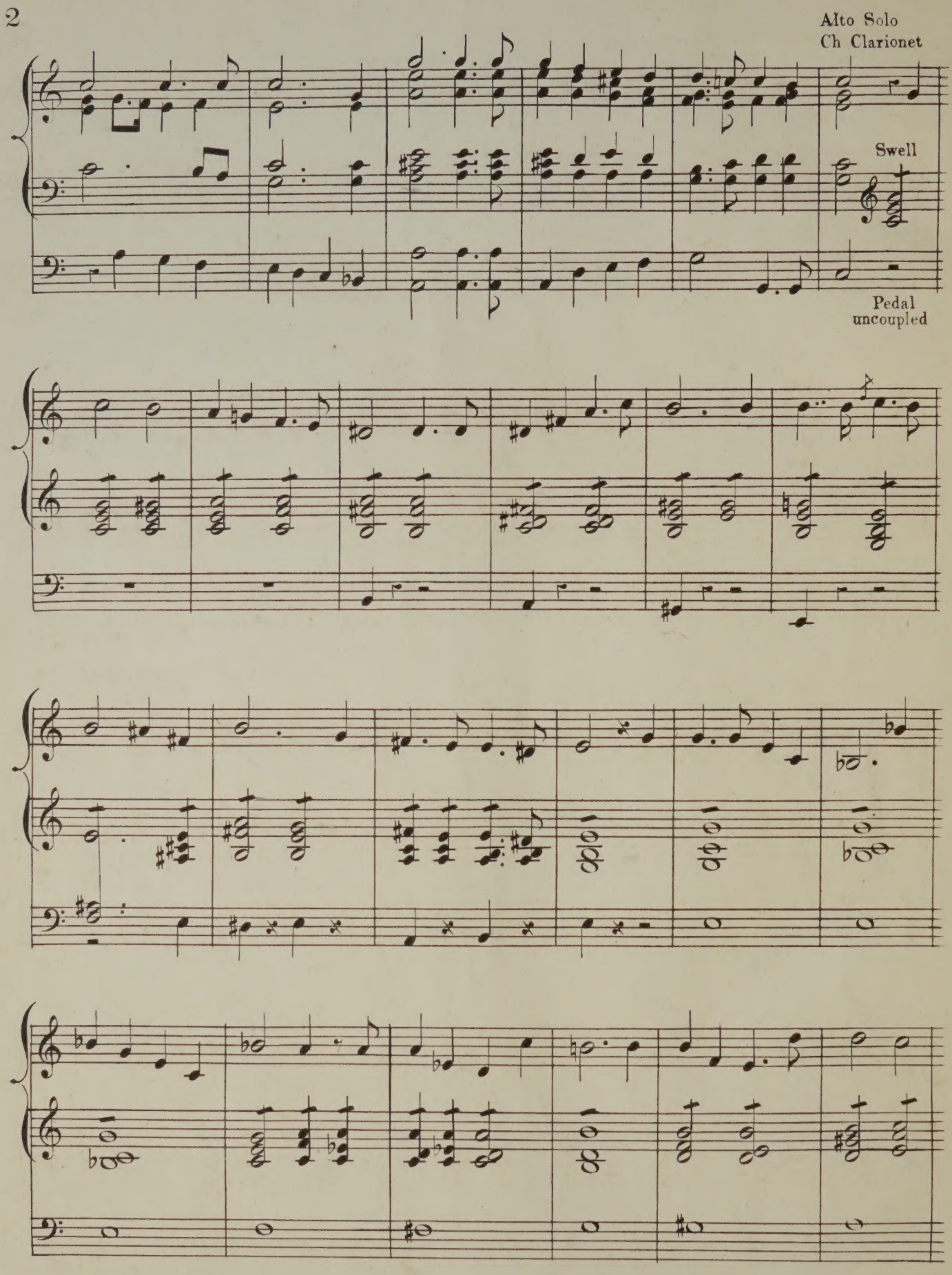
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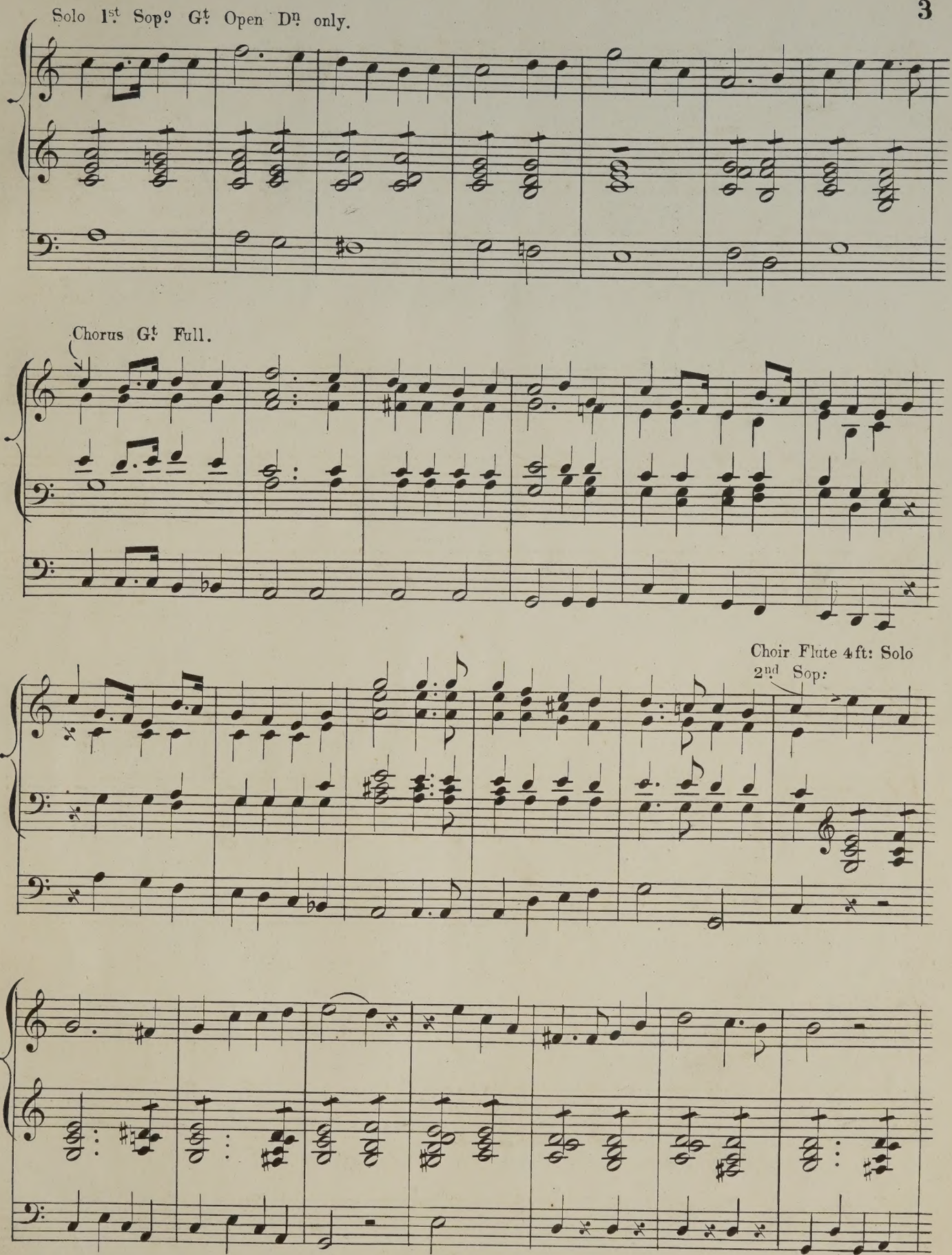
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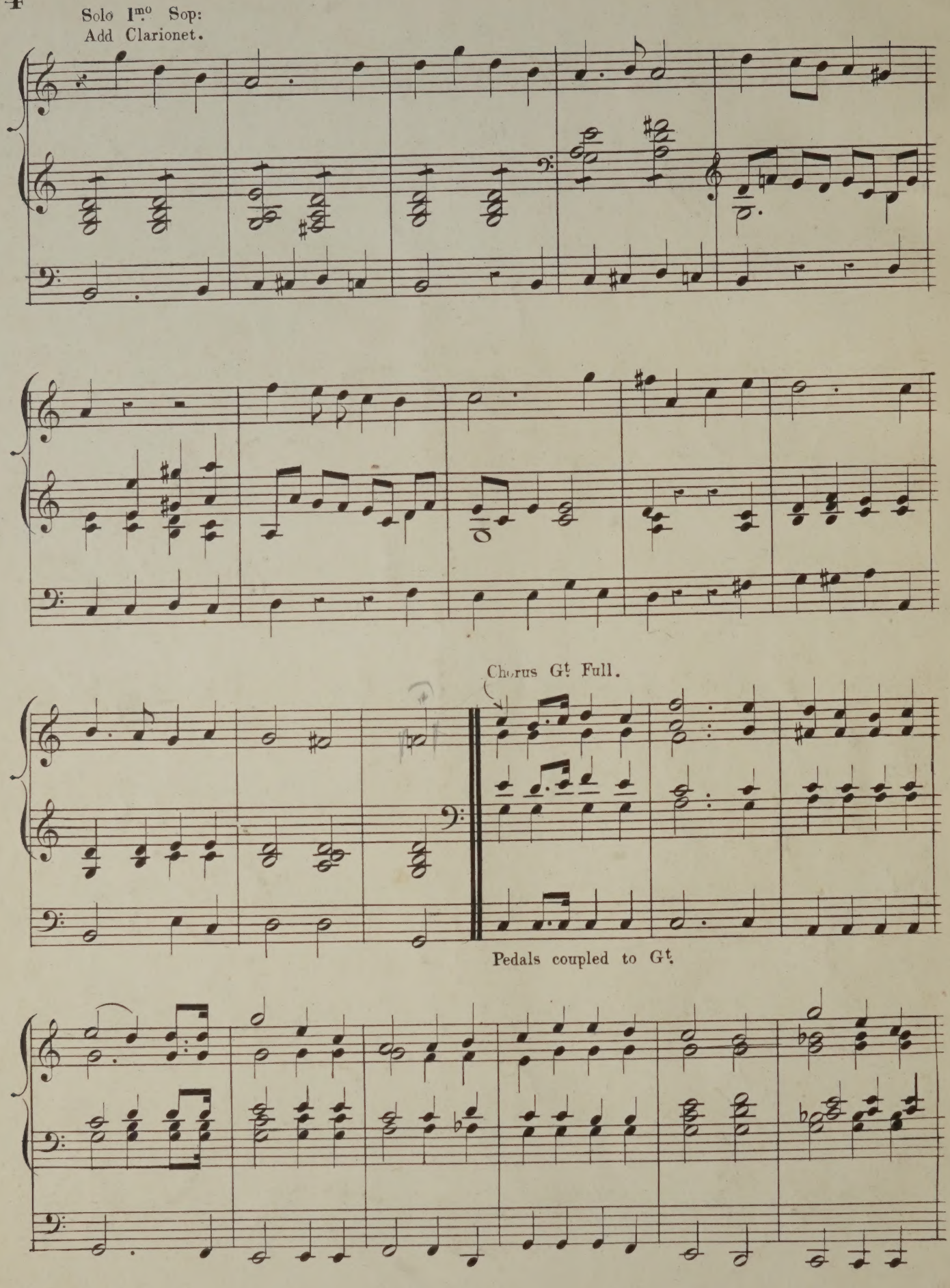
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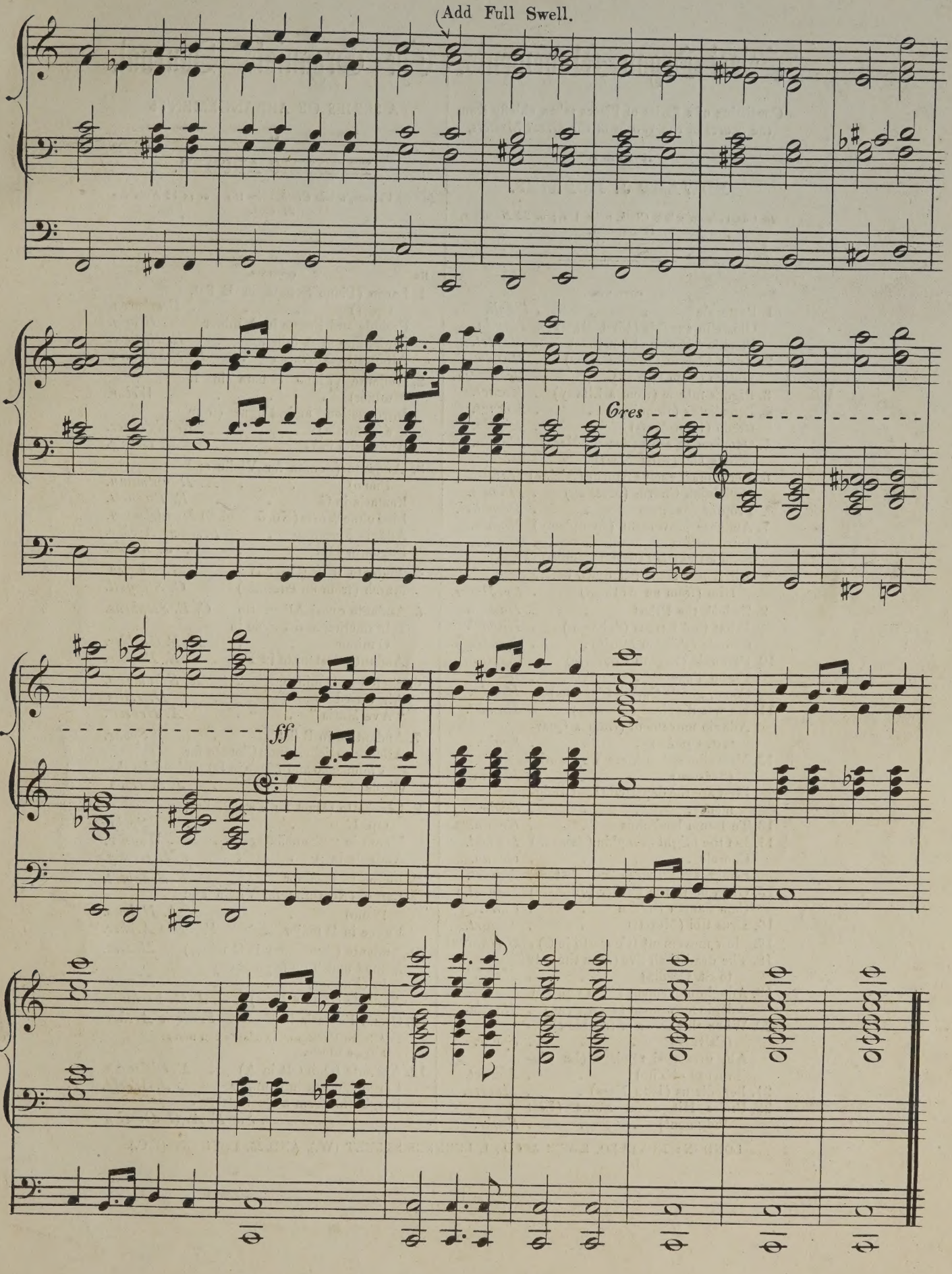
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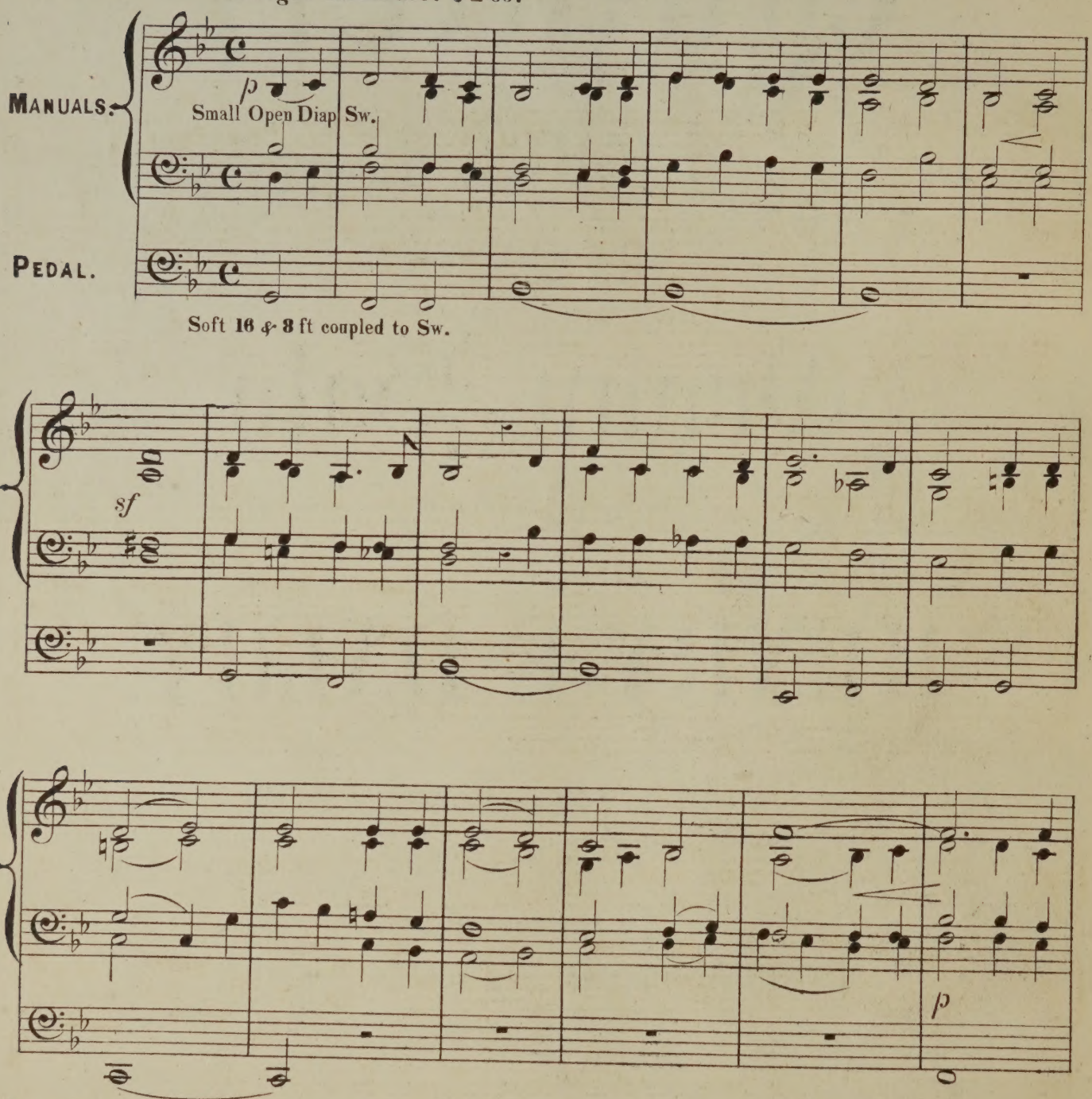

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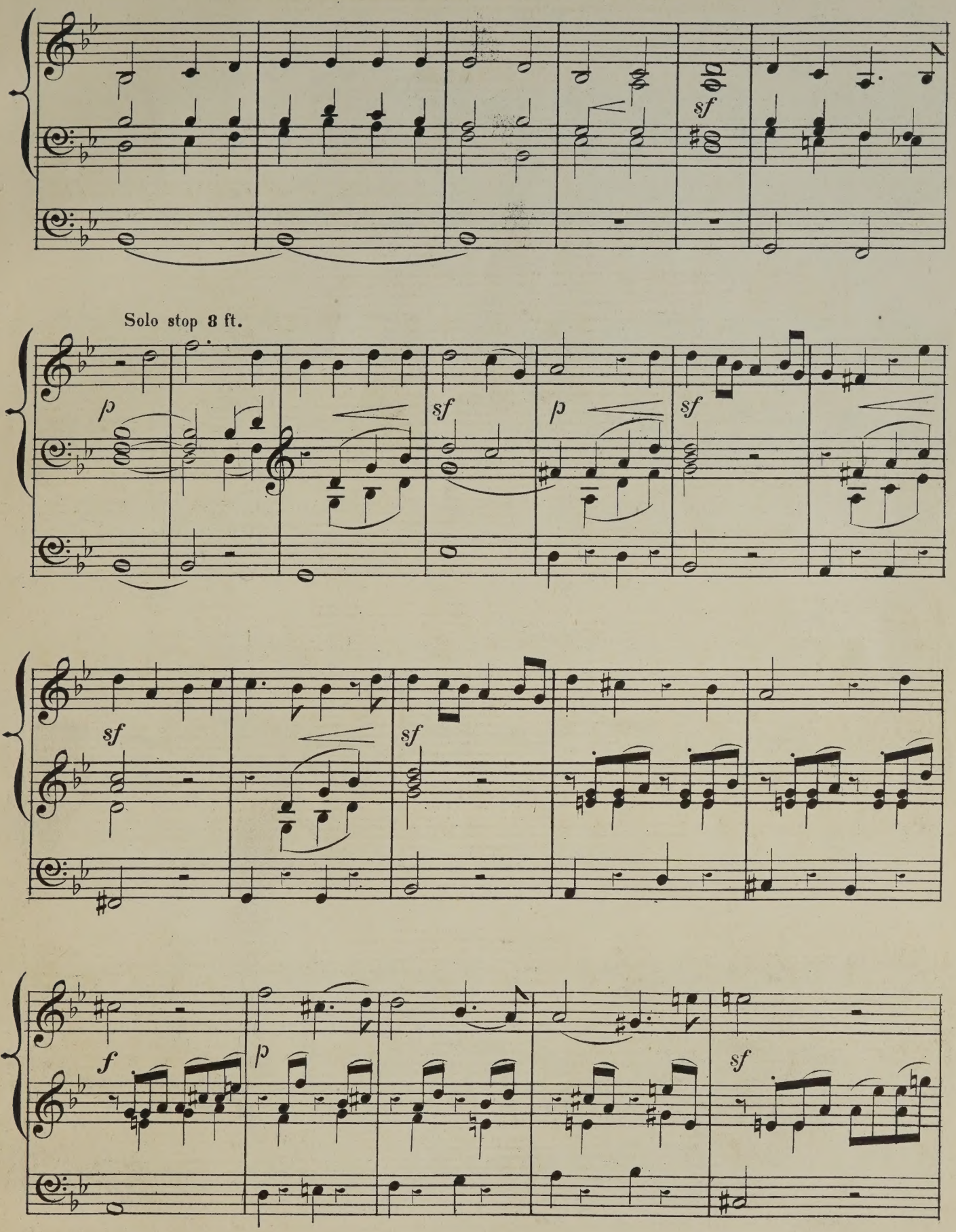
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Solo stop 8 ft.
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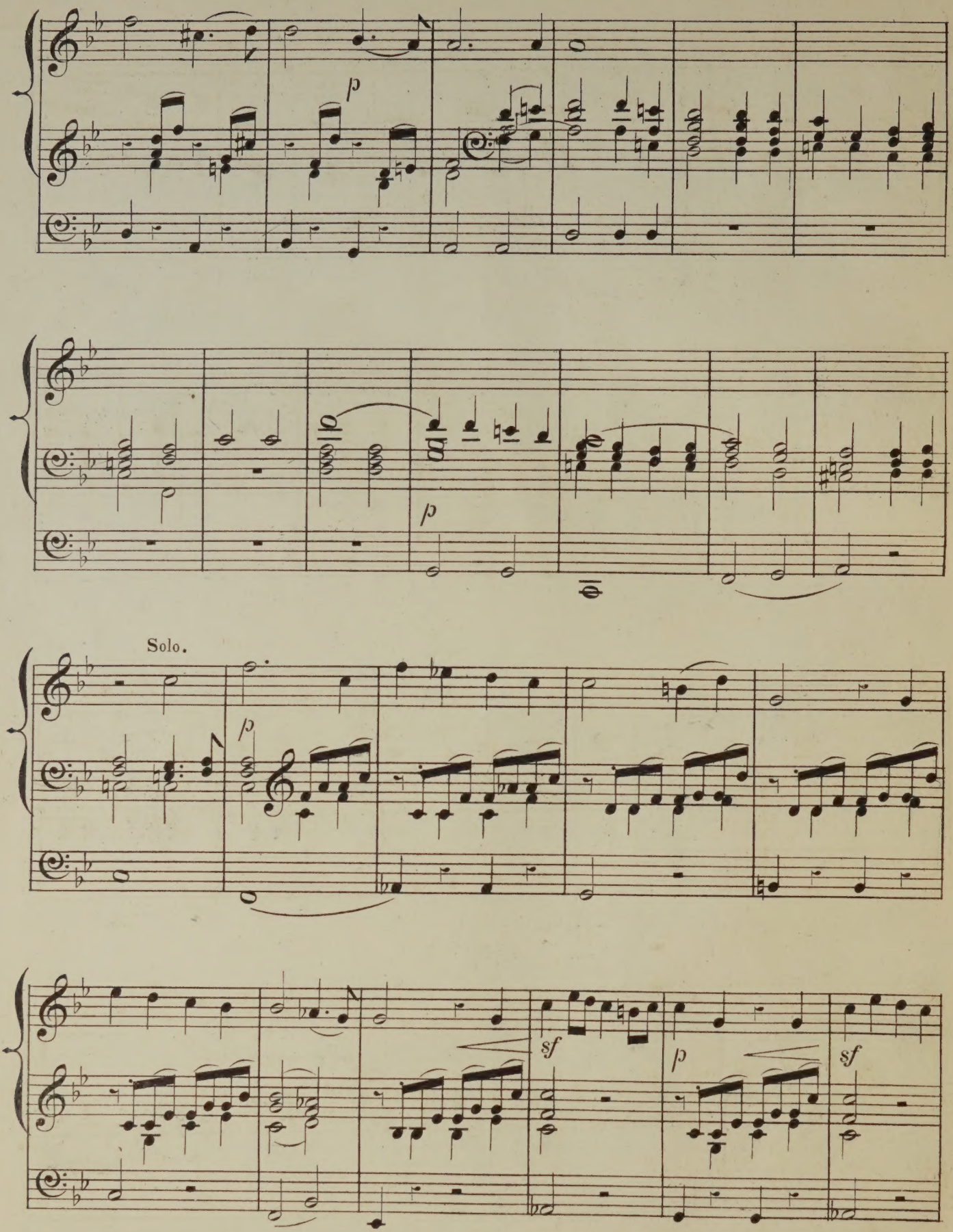
p
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Solo.
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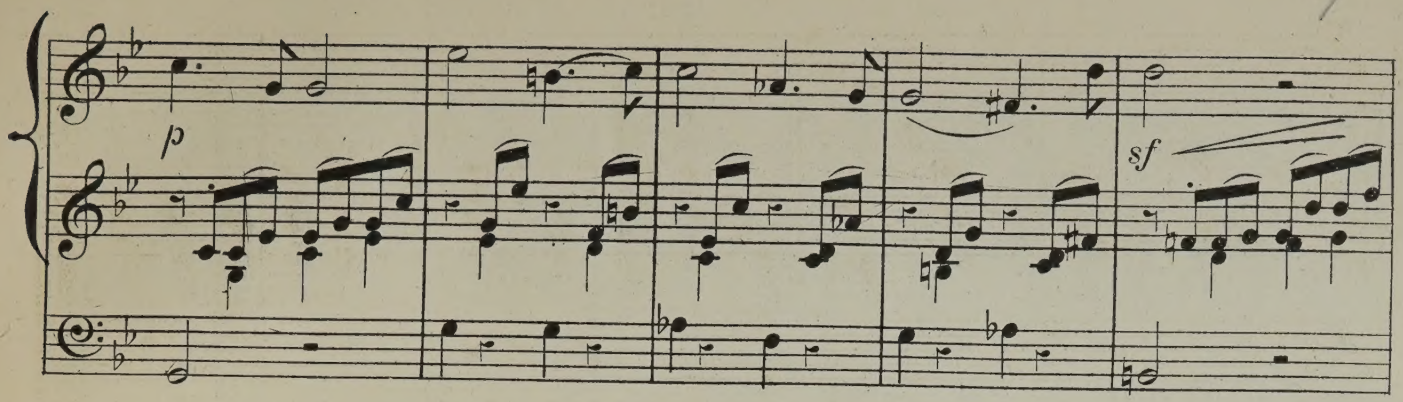

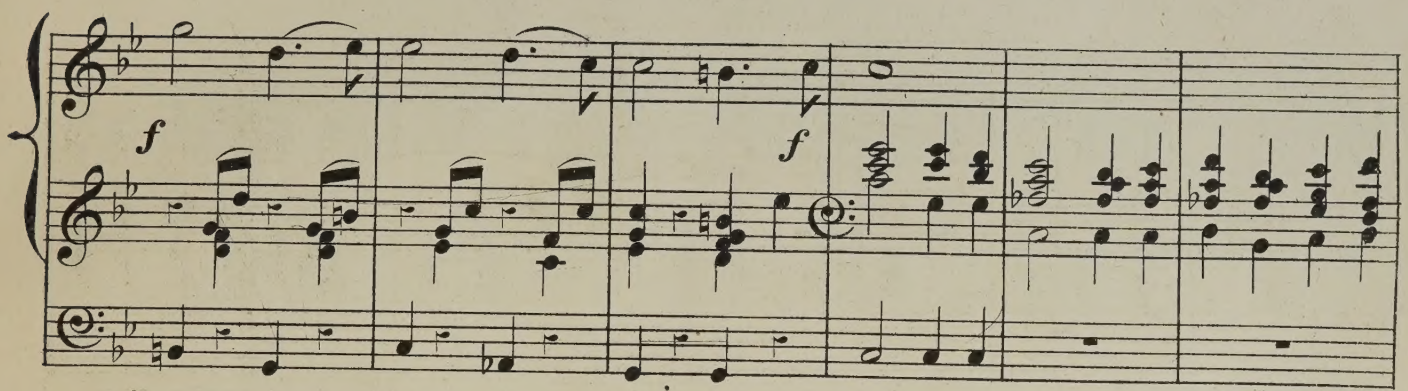

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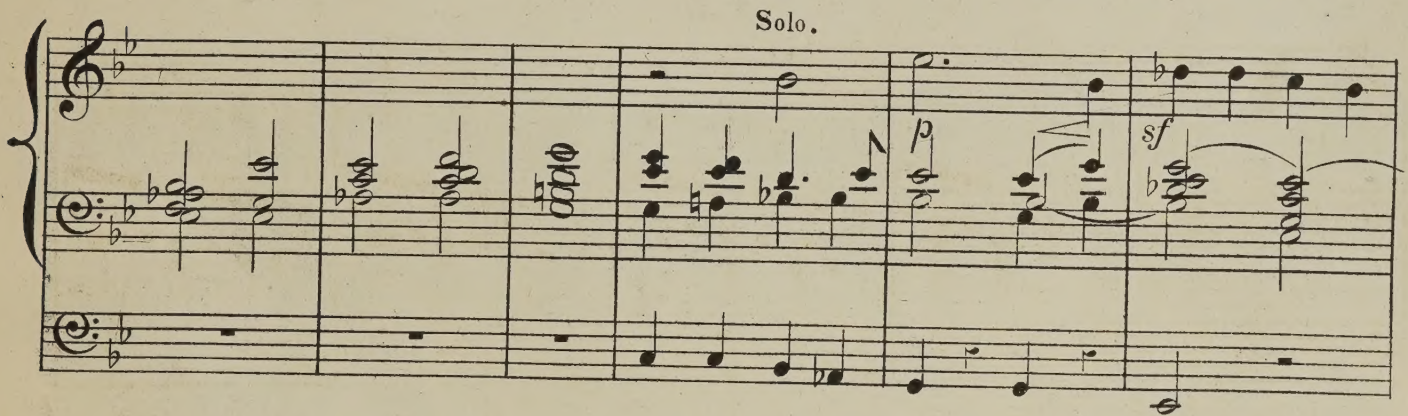

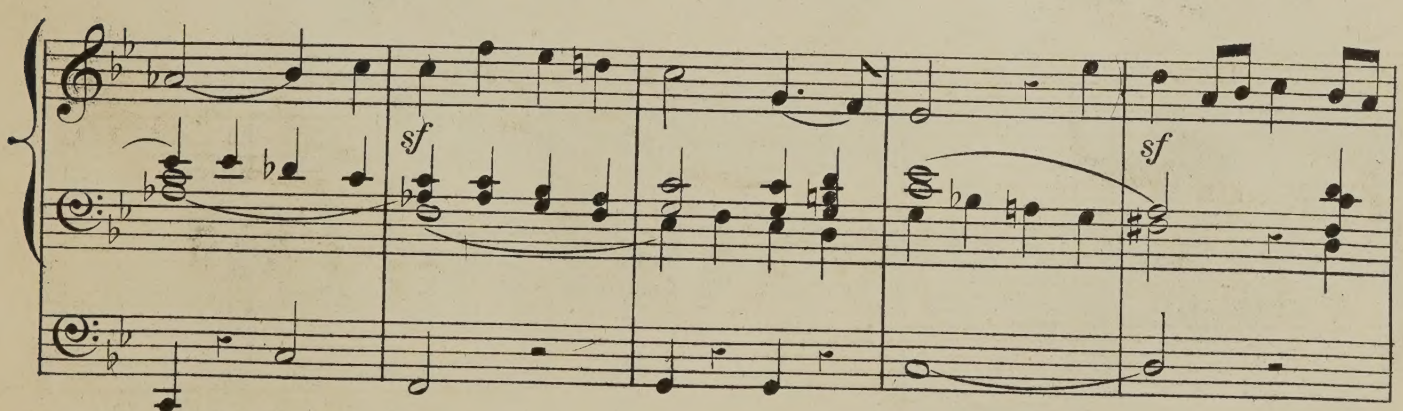

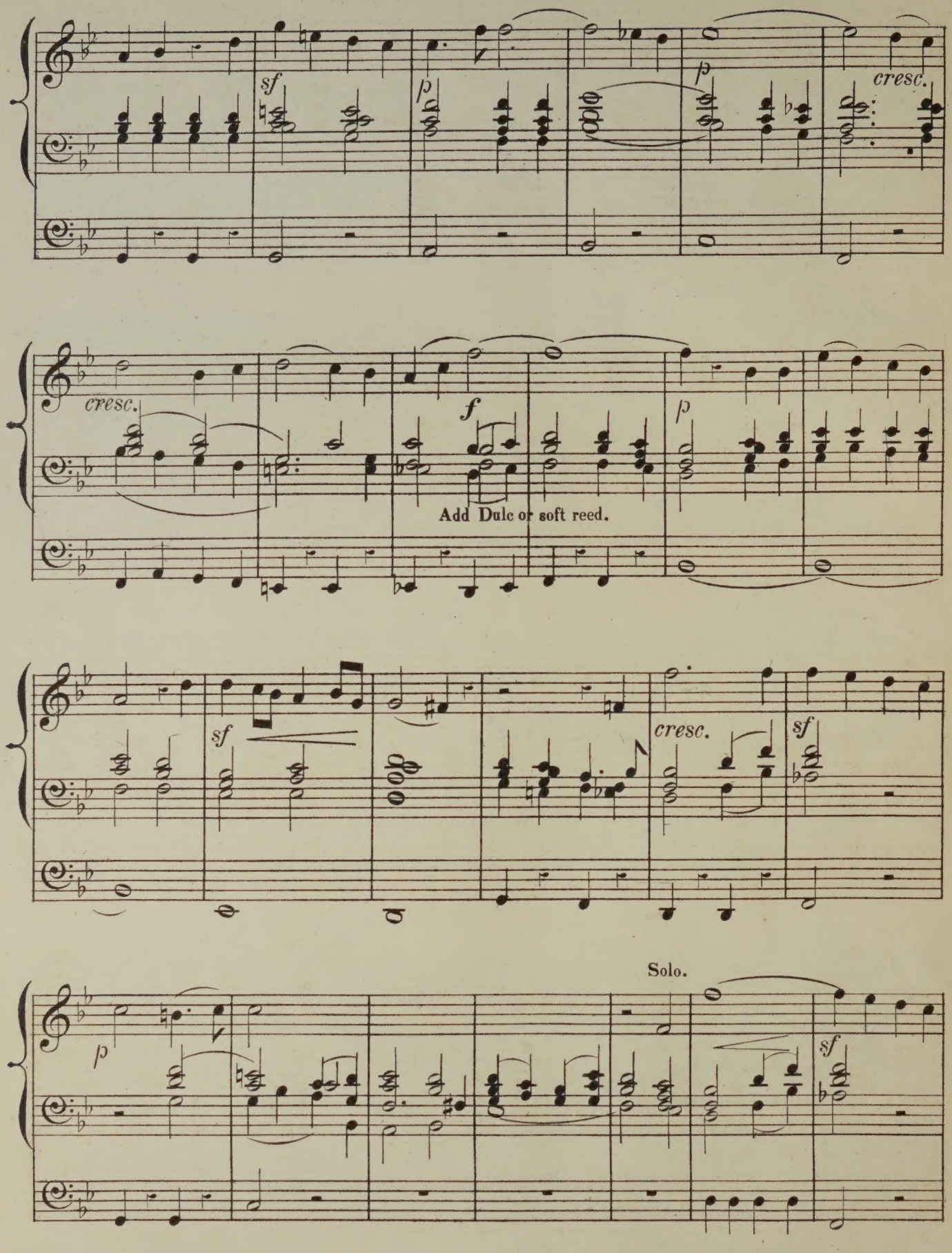
sf
p
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cresc.
cresc.
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Add Dulc or soft reed.
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cresc.
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Solo.
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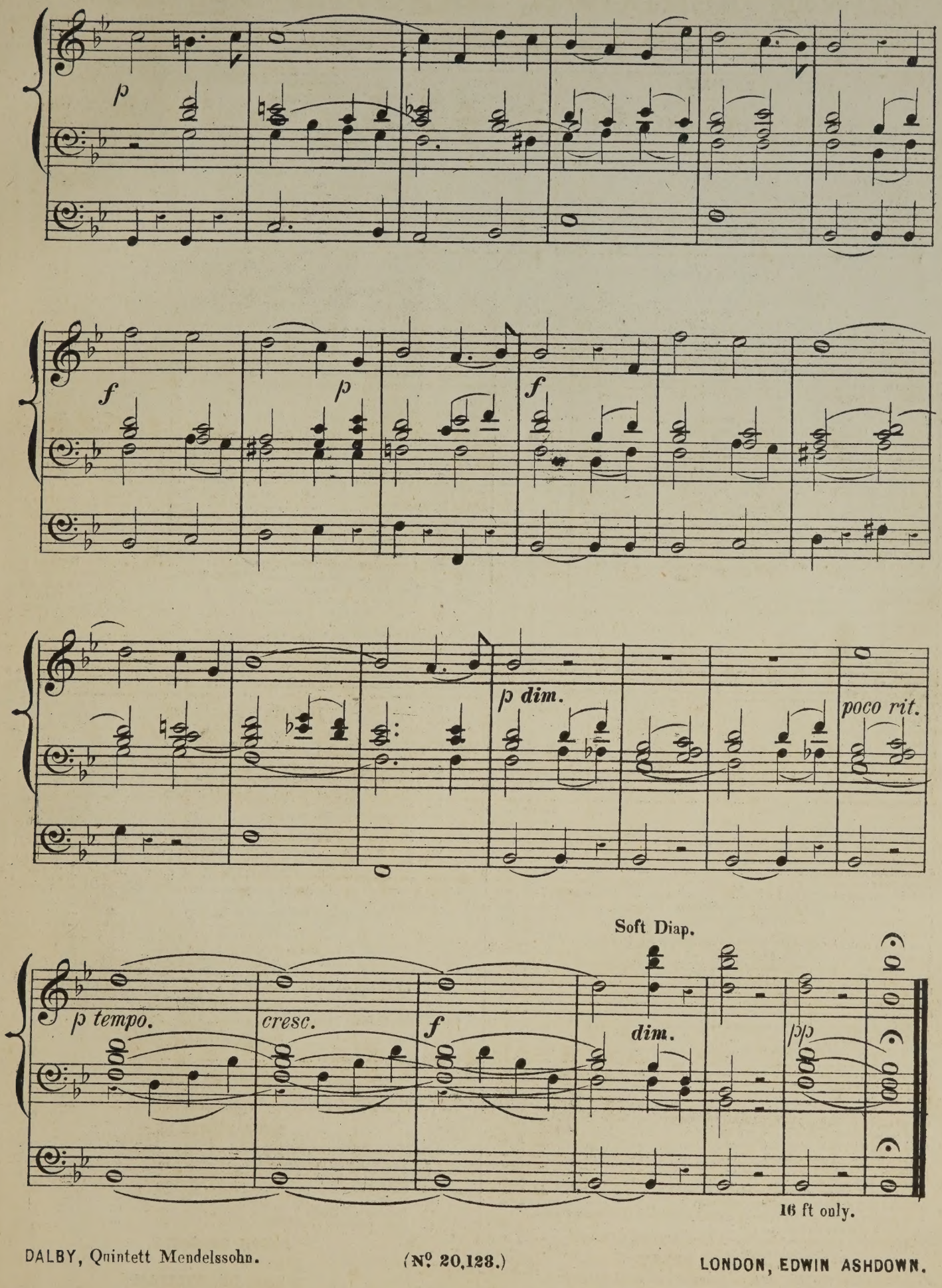
sf


p
f
p
f
p dim.
poco rit.
Soft Diap.
p tempo.
cresc.
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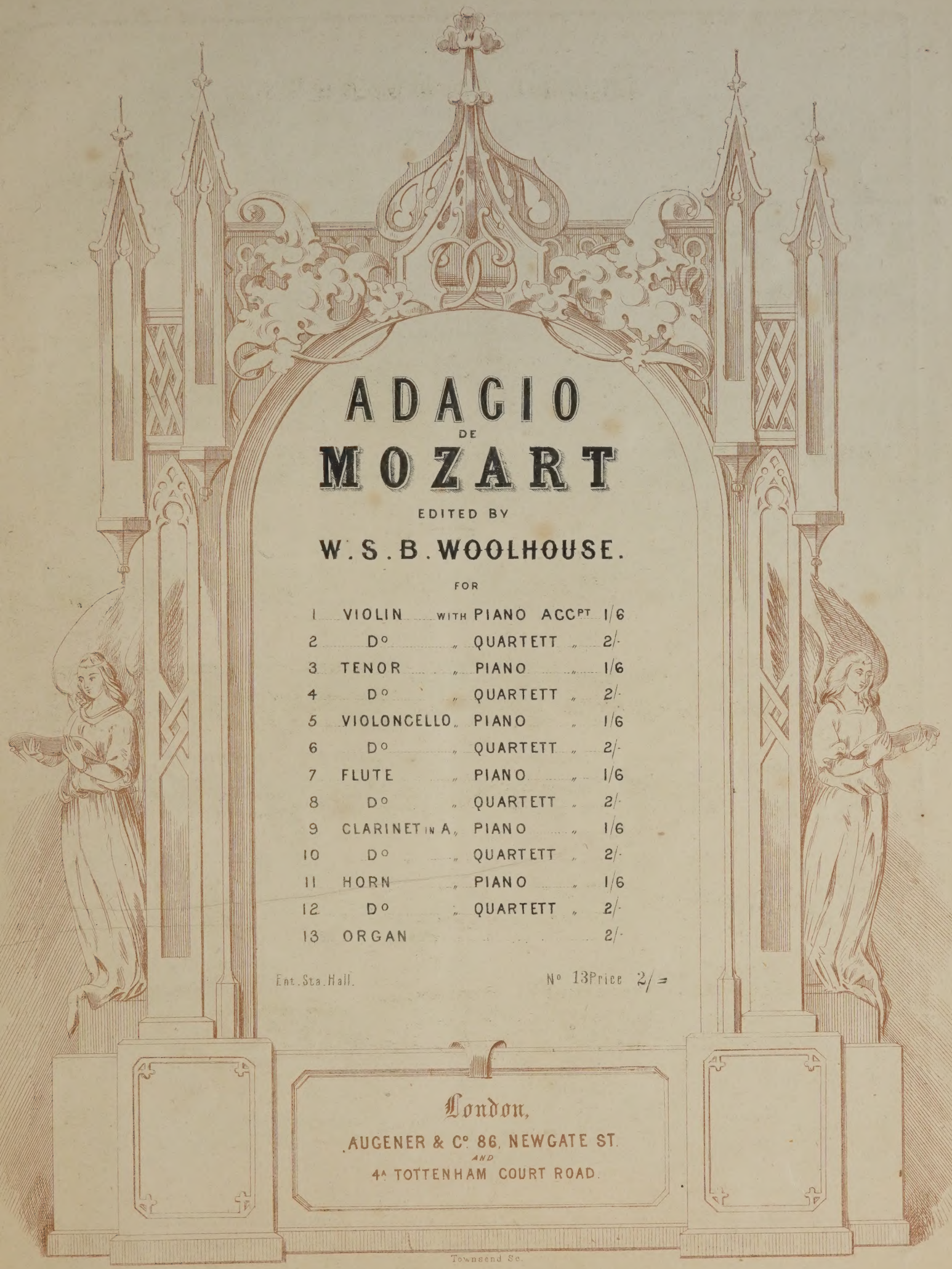

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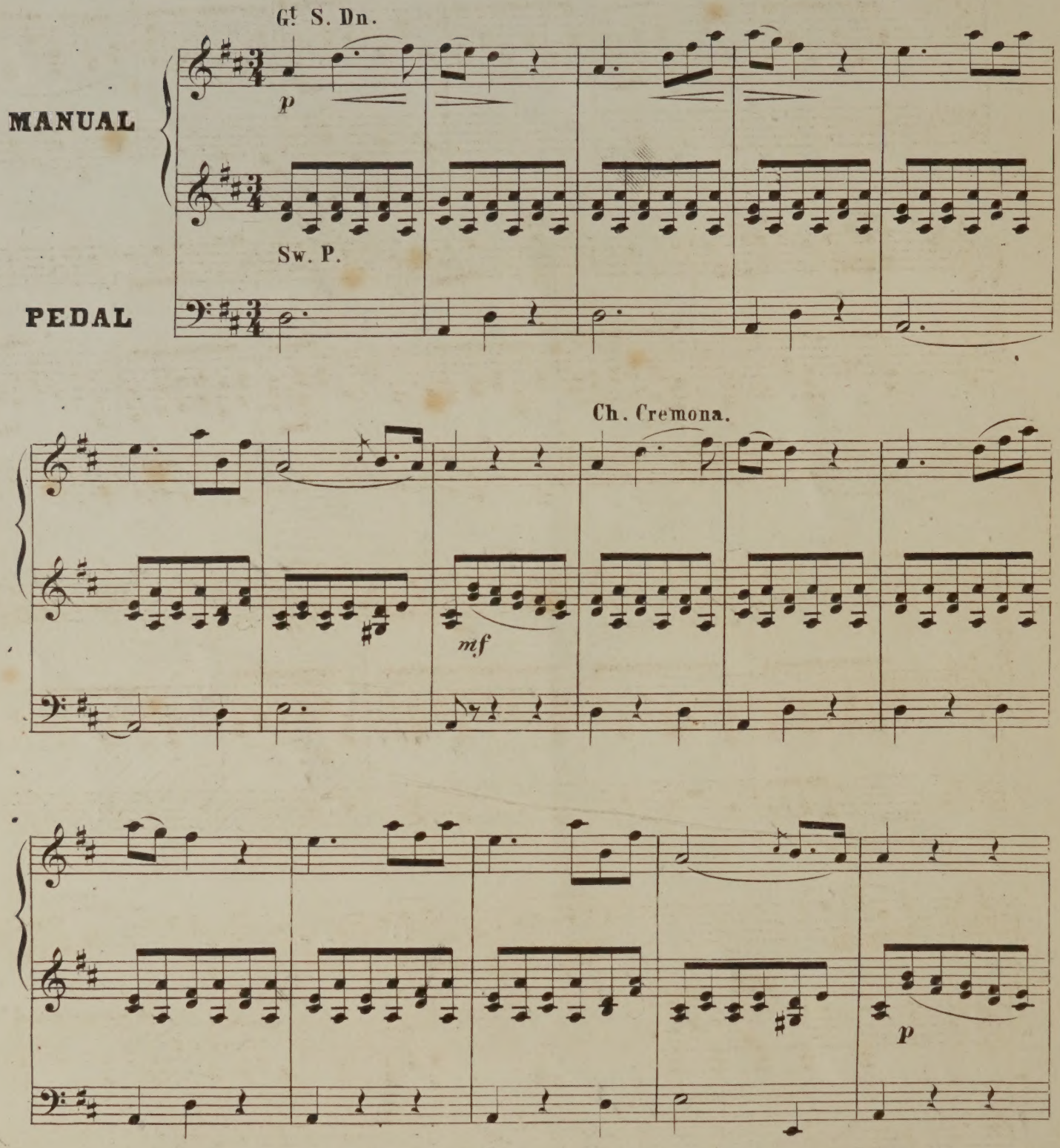

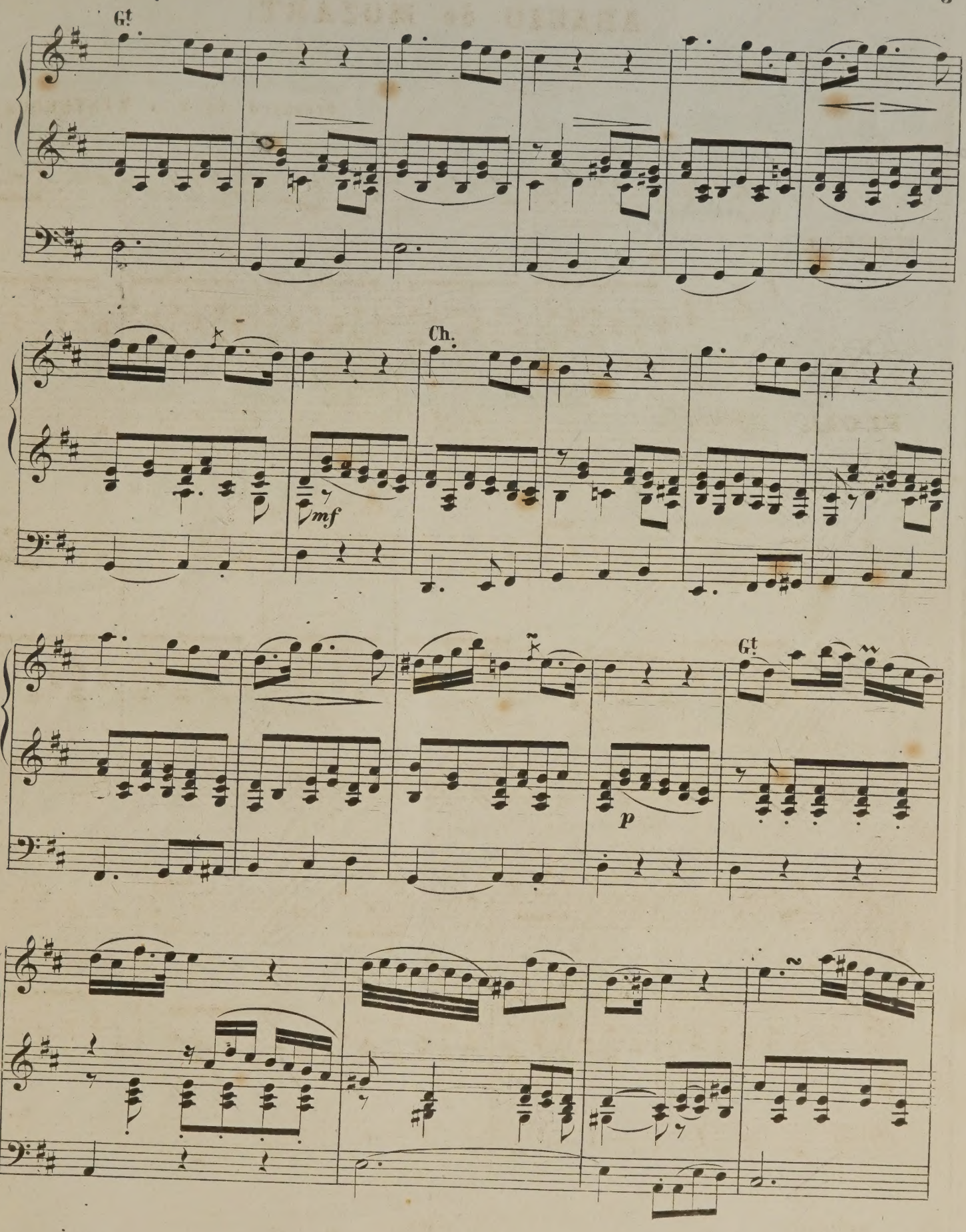
Gt.
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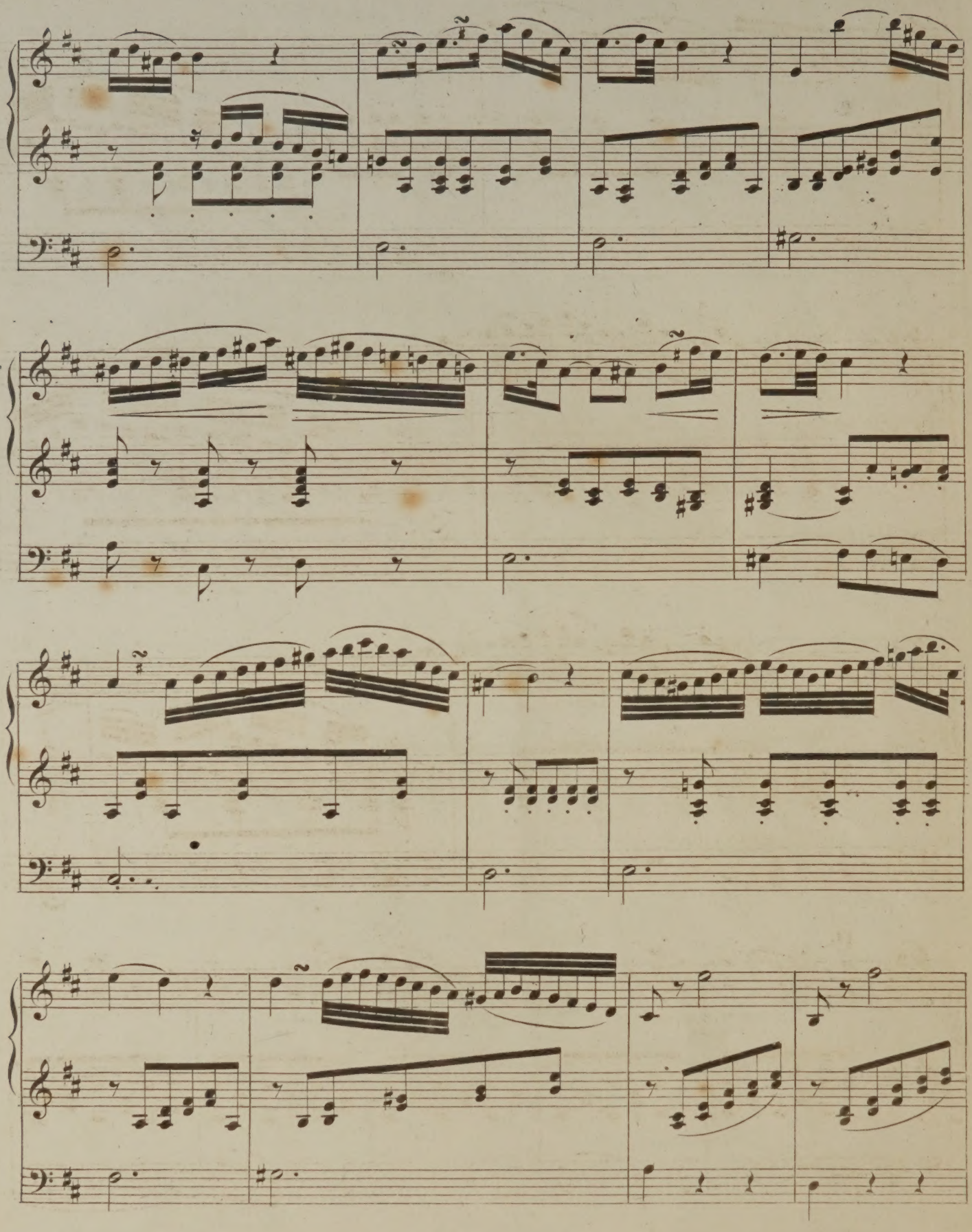
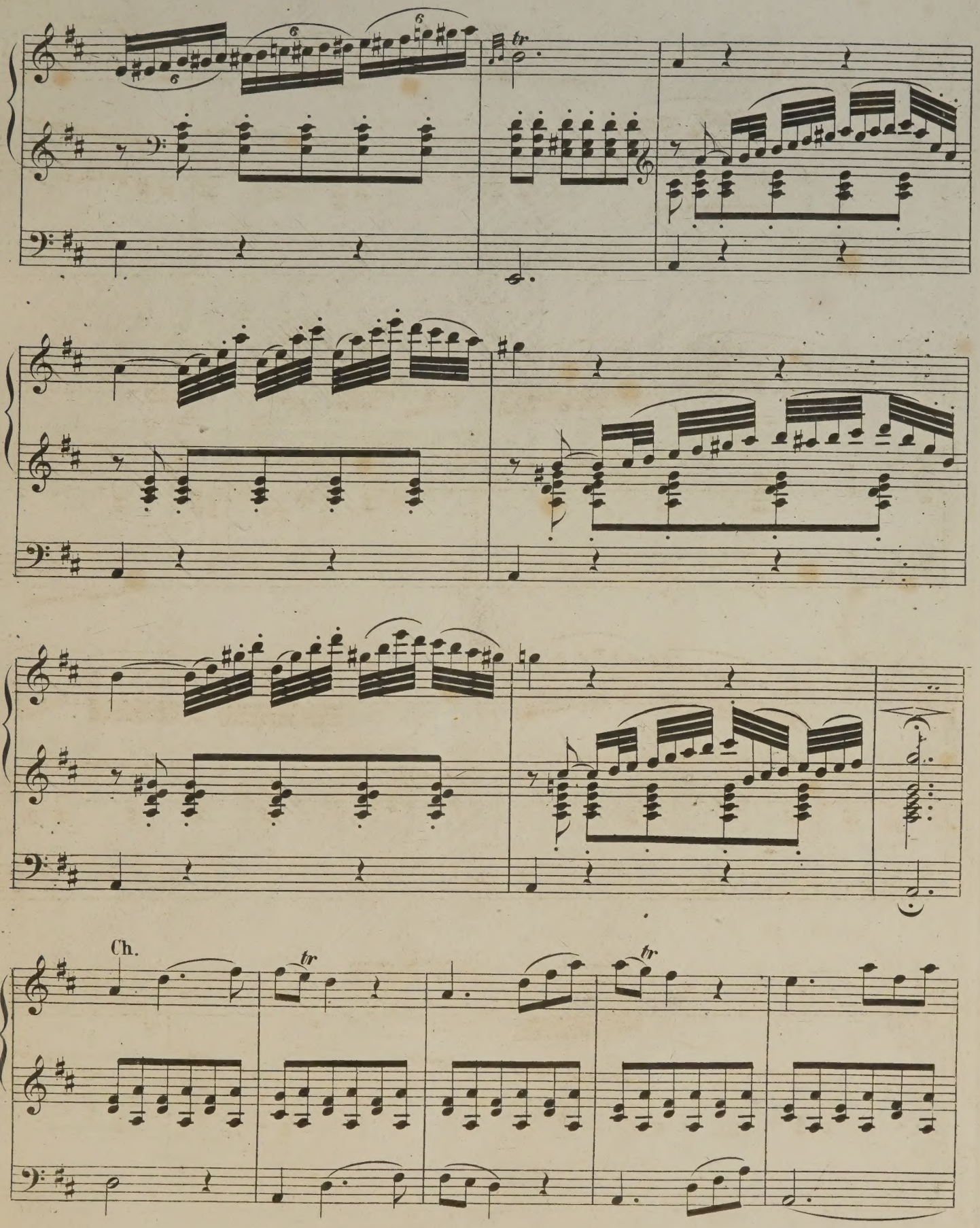
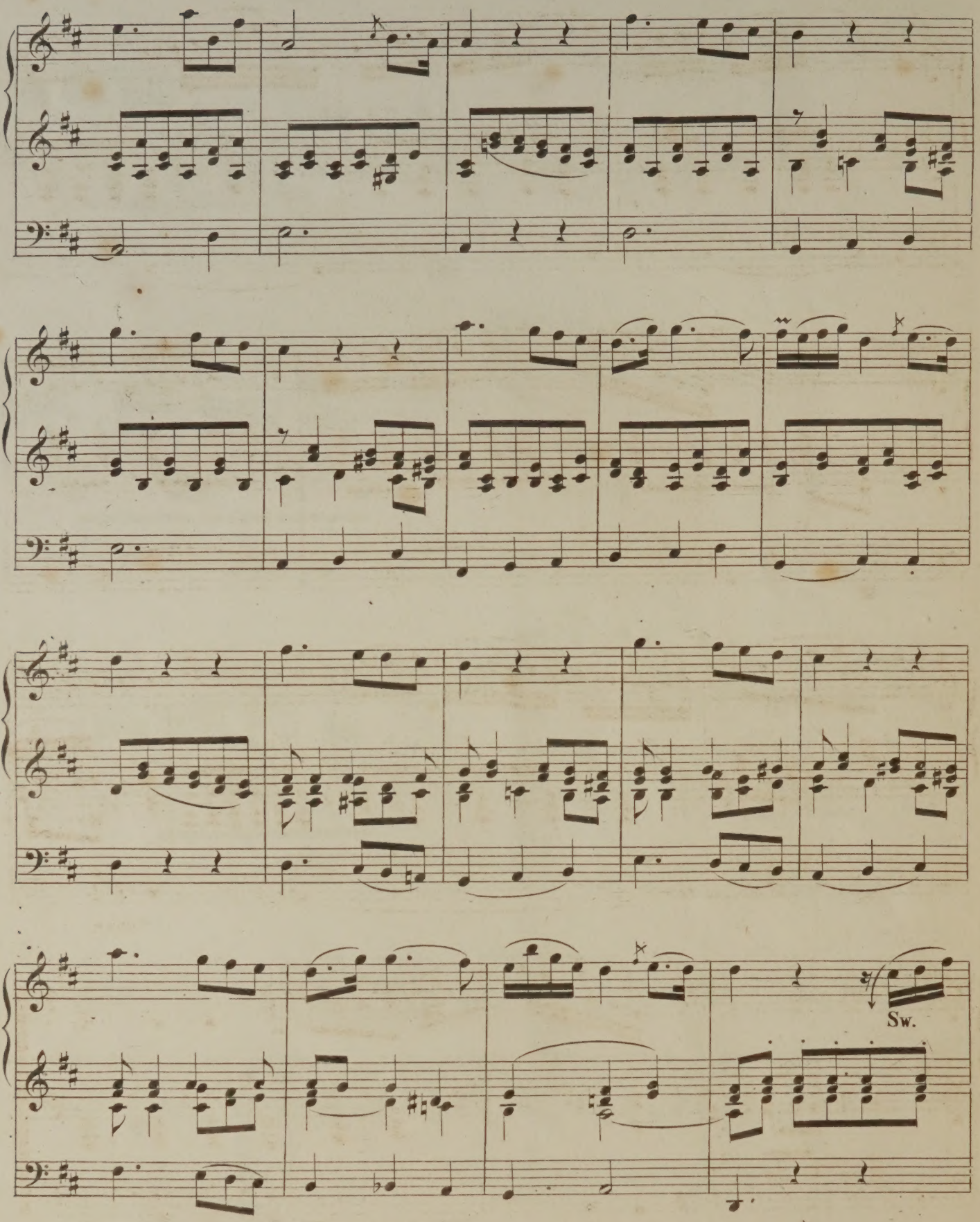
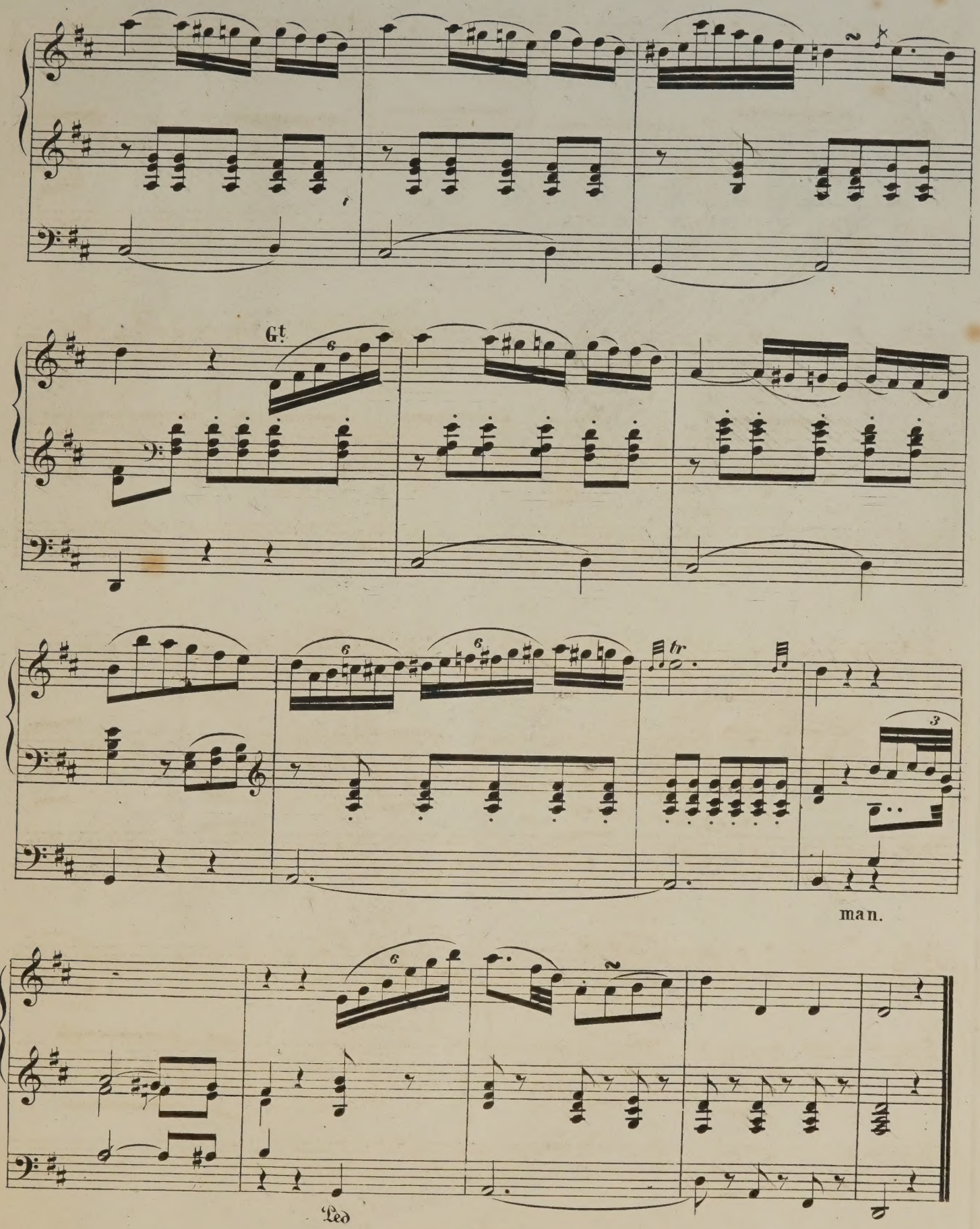
Gt.
p




Ch.


Sw.


Gt.
tr
man.
Ped

DREAM MELODY

IN D FLAT

FOR THE ORGAN

by

HAROLD PARSONS

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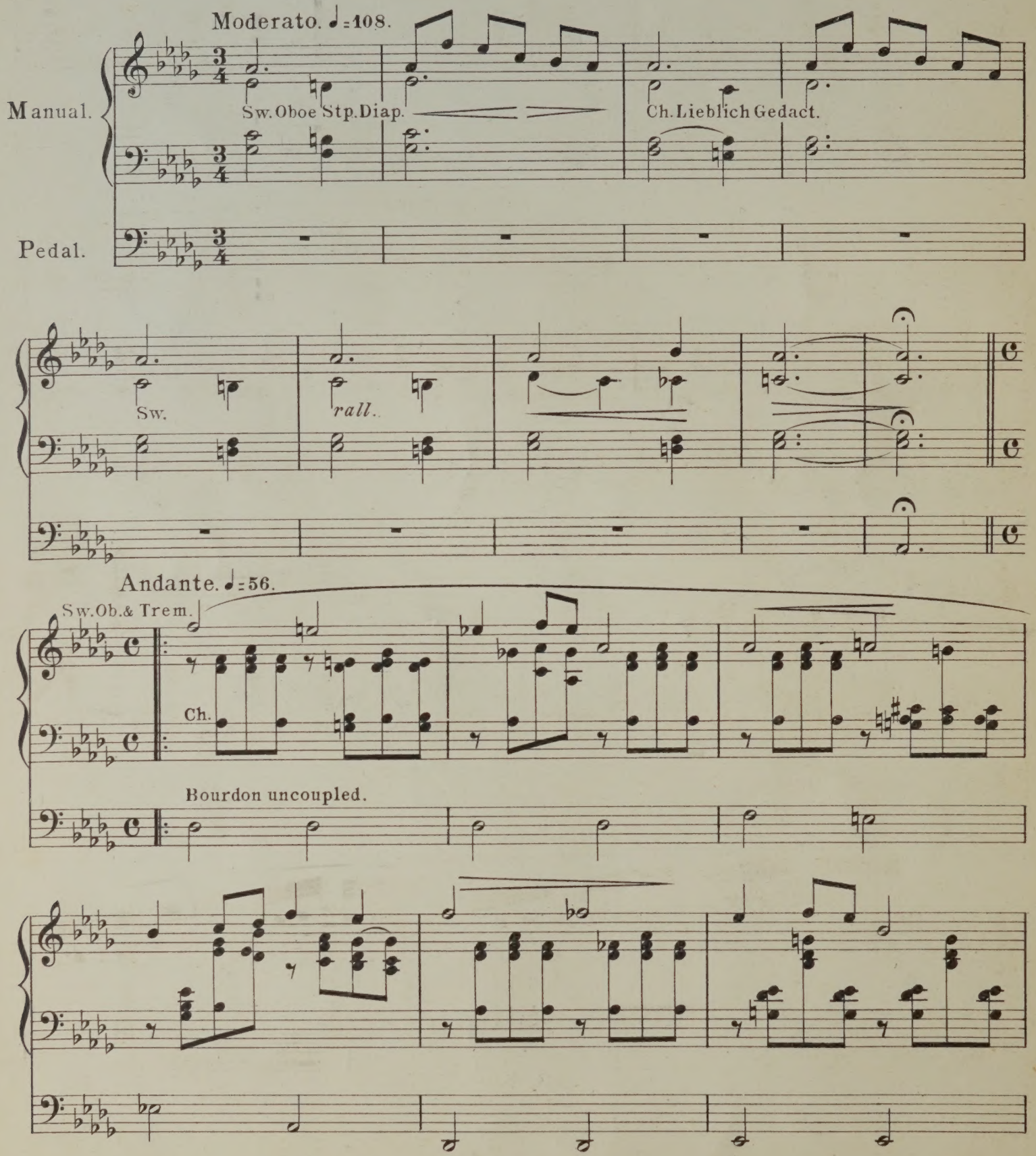
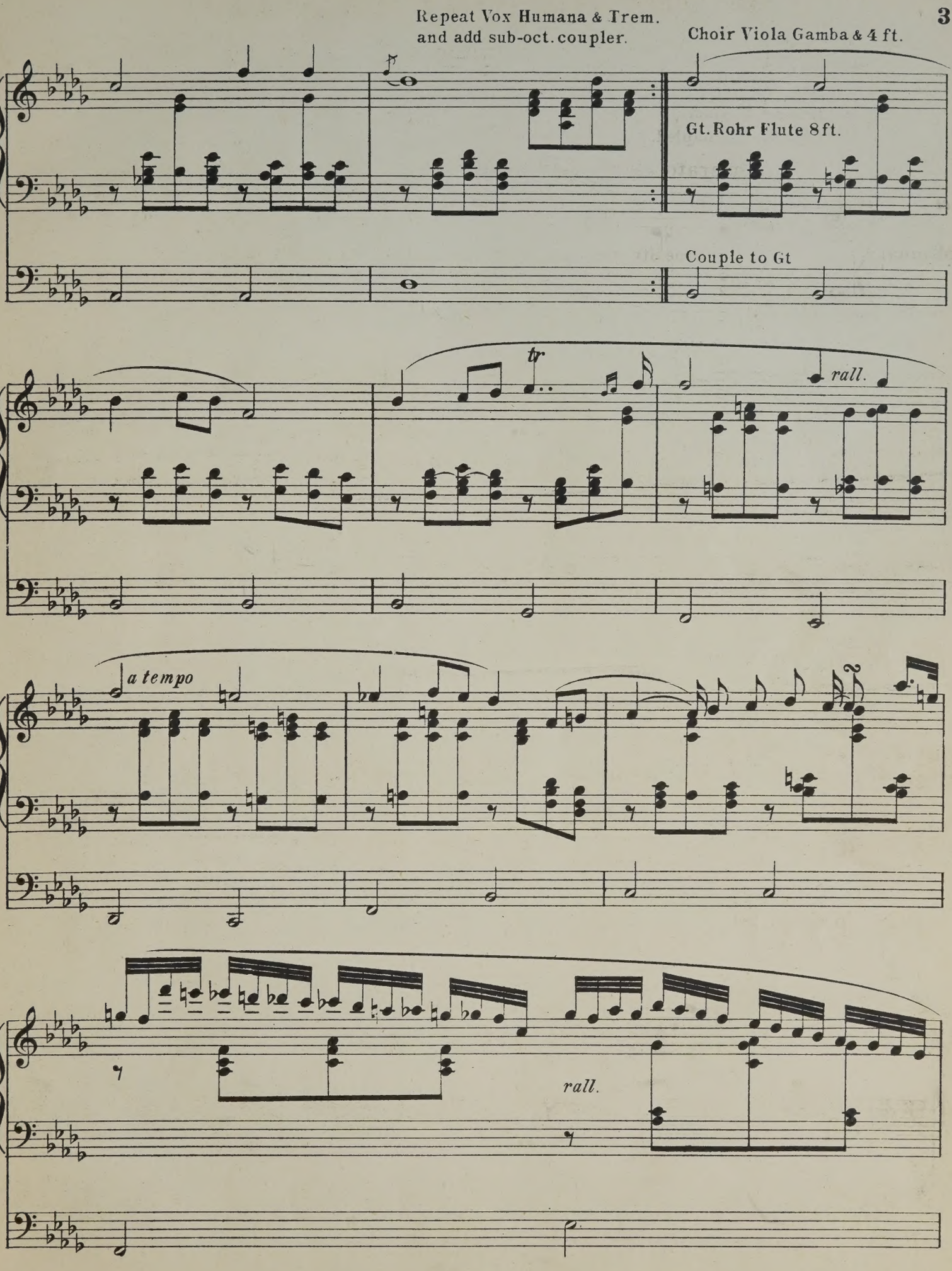
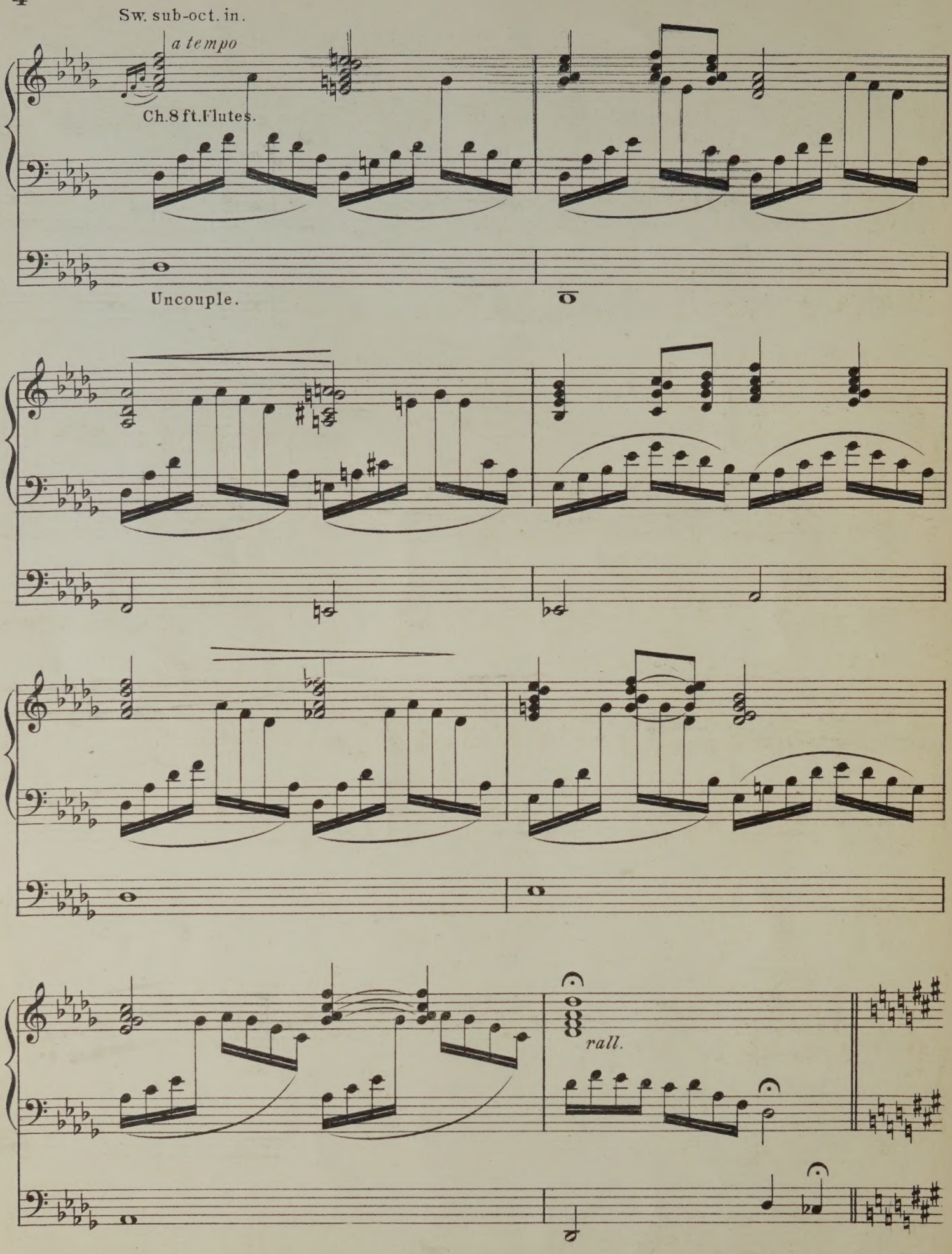
Dream Melody in D flat.

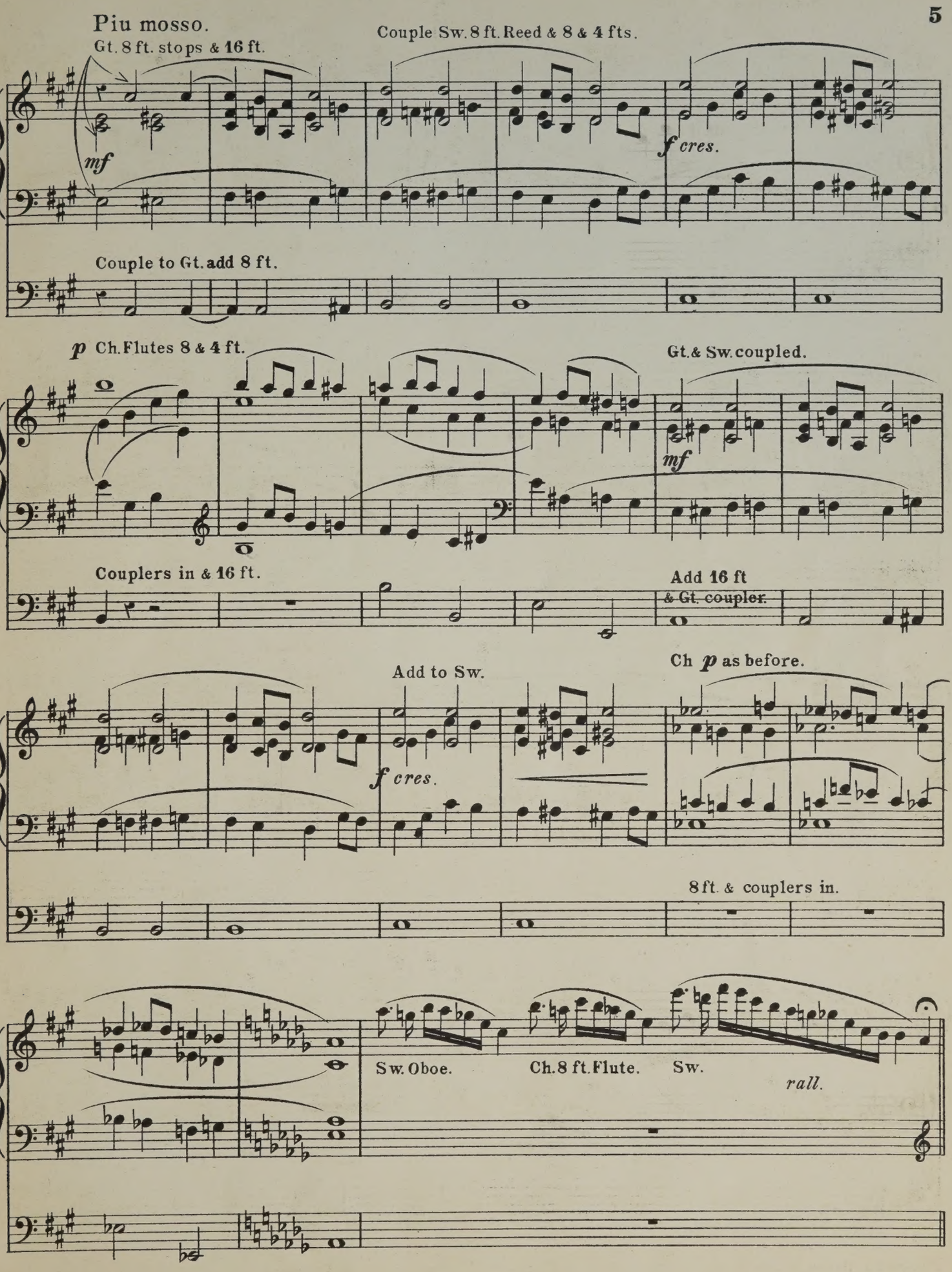
Sw. Stopt Diap.& Oboe.
Gt. Rohr Flute 8 ft.
Ch. Lieblich Gedact.
Ped. Bourdon uncoupled.

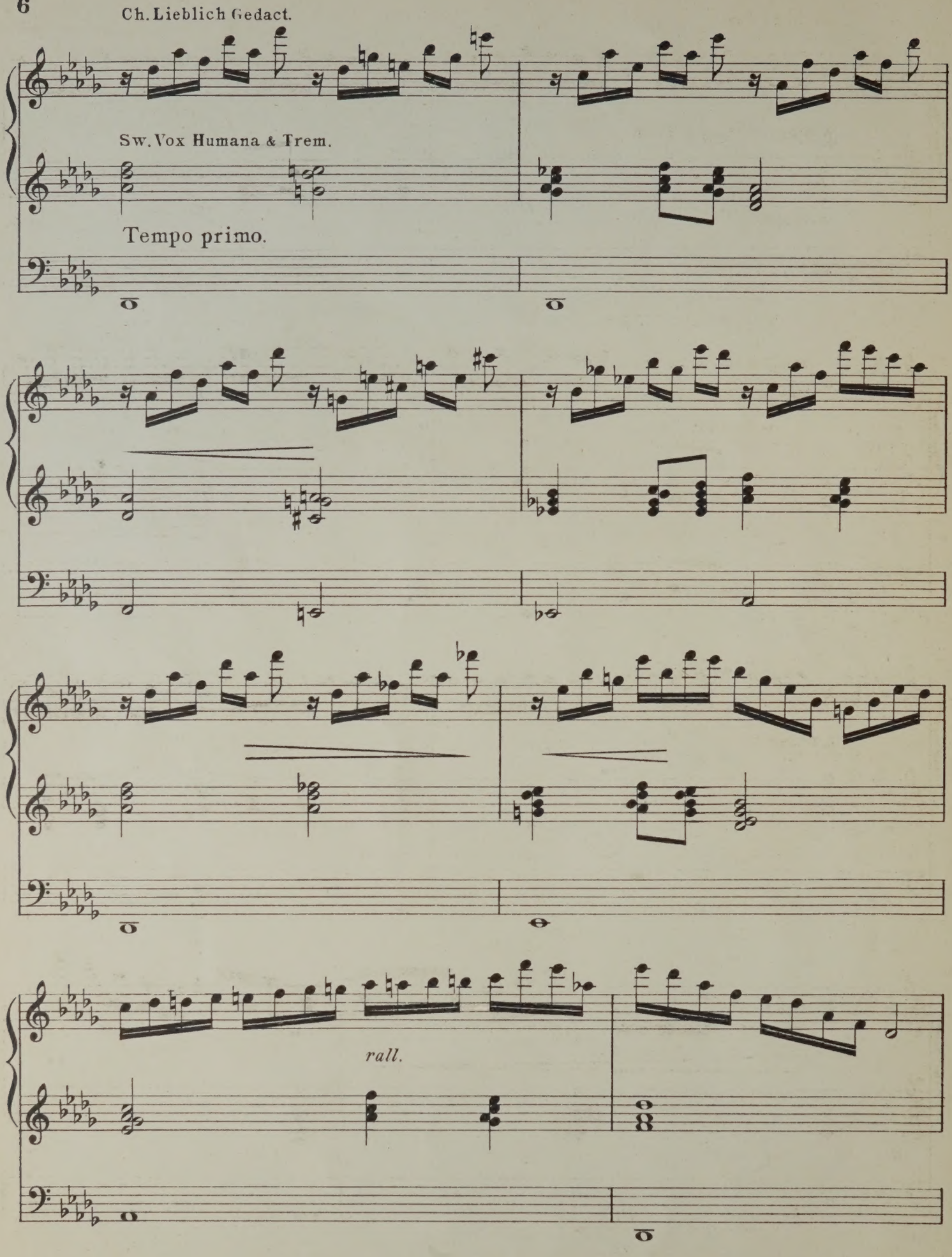
HAROLD PARSONS.

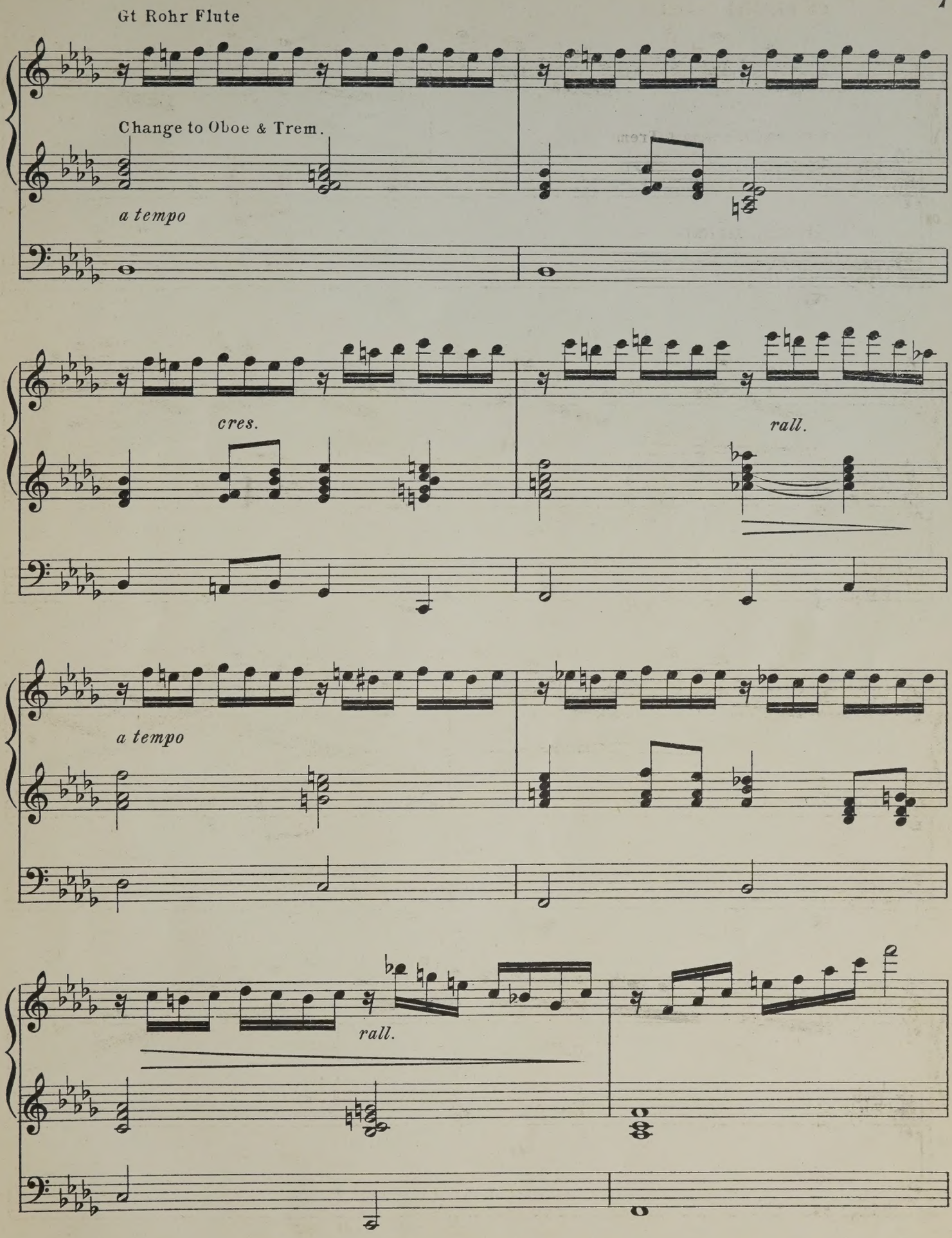


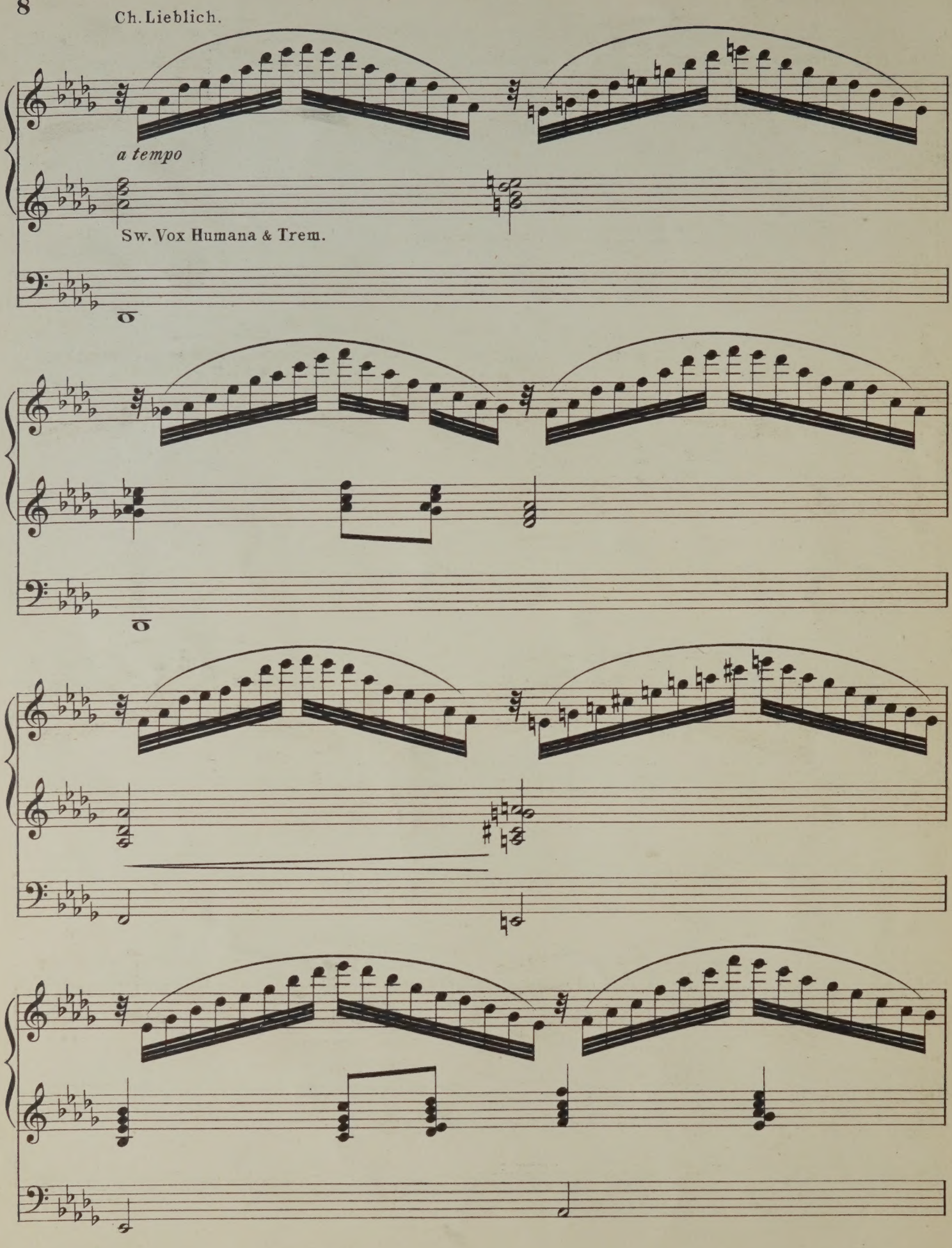

Repeat Vox Humana & Trem.
and add sub-oct. coupler.
Choir Viola Gamba & 4 ft.
Gt. Rohr Flute 8 ft.
Couple to Gt
tr
rall.
a tempo
rall.

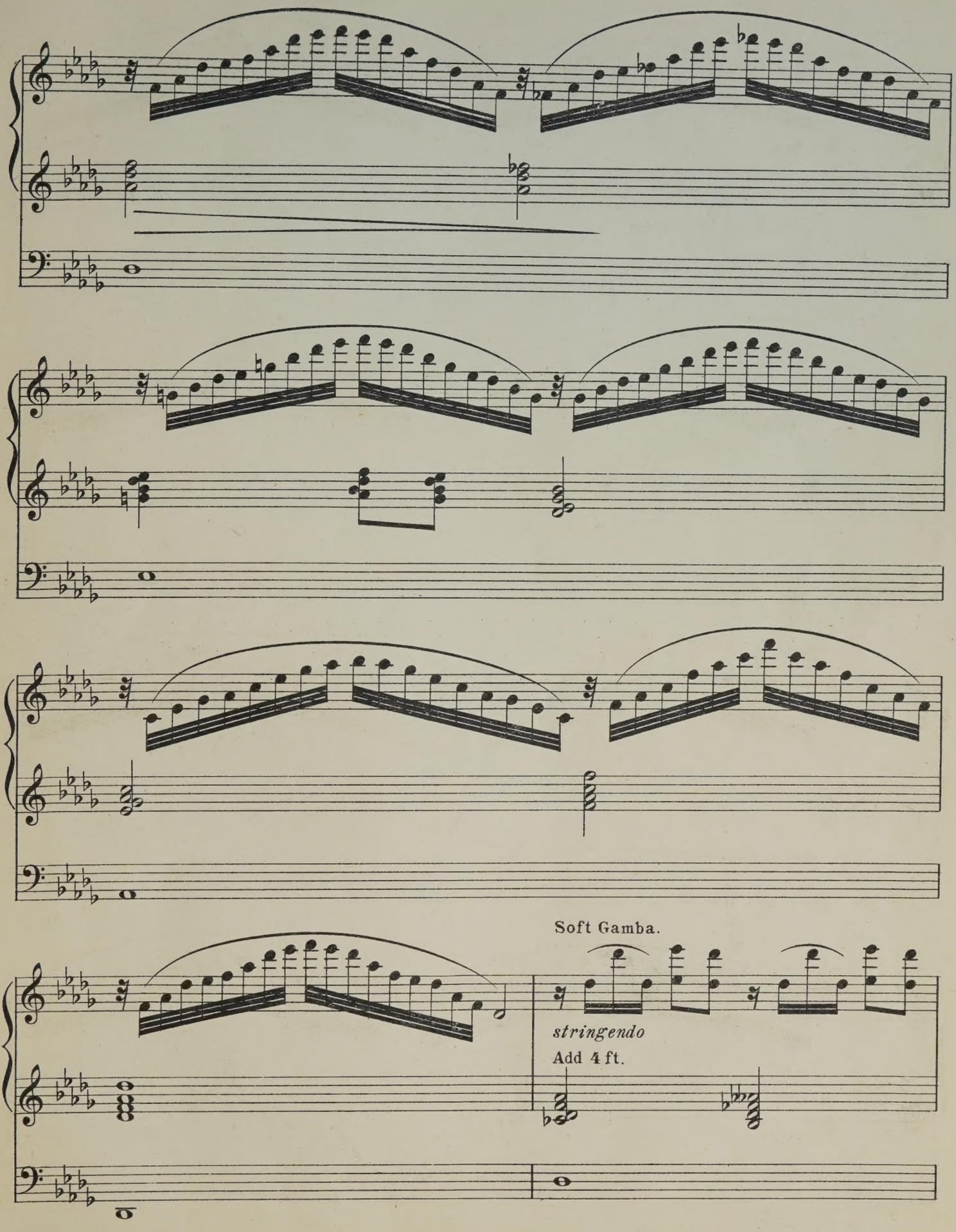

Sw. sub-oct. in.
a tempo
Ch. 8 ft. Flutes.
Uncouple.
rall.

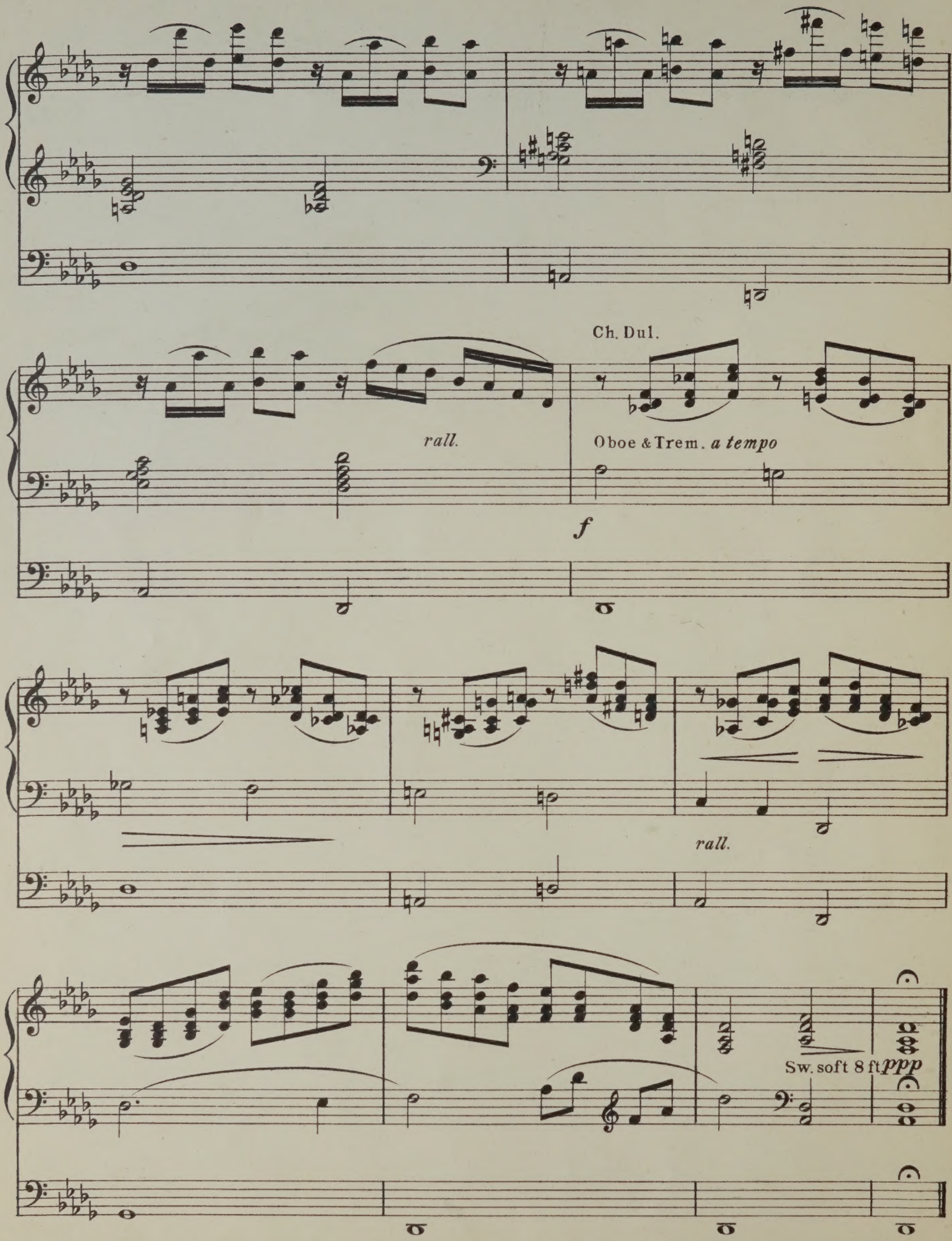

Piu mosso.
Gt. 8 ft. stops & 16 ft.
mf
Couple Sw. 8 ft. Reed & 8 & 4 fts.
f cres.
Couple to Gt. add 8 ft.
p Ch. Flutes 8 & 4 ft.
Gt. & Sw. coupled.
mf
Couplers in & 16 ft.
Add 16 ft
& Gt. coupler.
Add to Sw.
f cres.
Ch p as before.
8 ft. & couplers in.
Sw. Oboe.
Ch. 8 ft. Flute.
Sw.
rall.


Ch. Lieblich Gedact.
Sw. Vox Humana & Trem.
Tempo primo.
rall.


Gt Rohr Flute
Change to Oboe & Trem.
a tempo
cres.
rall.
a tempo
rall.


Ch. Lieblich.
a tempo
Sw. Vox Humana & Trem.


Soft Gamba.
stringendo
Add 4 ft.


Ch. Dul.
rall.
Oboe & Trem. a tempo
f
rall.
Sw. soft 8 ft
ppp

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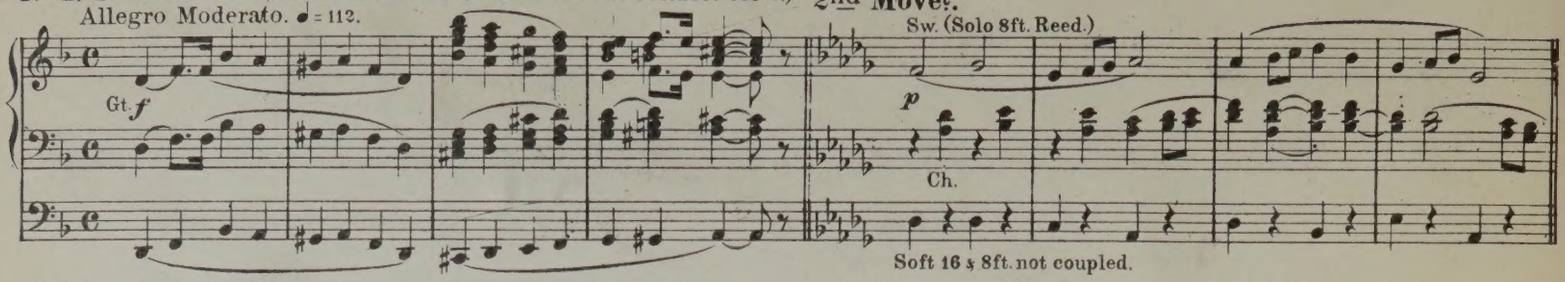

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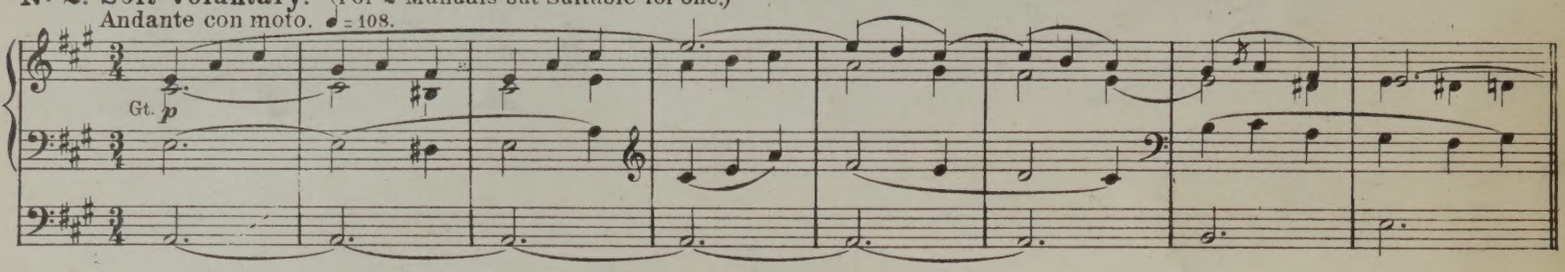

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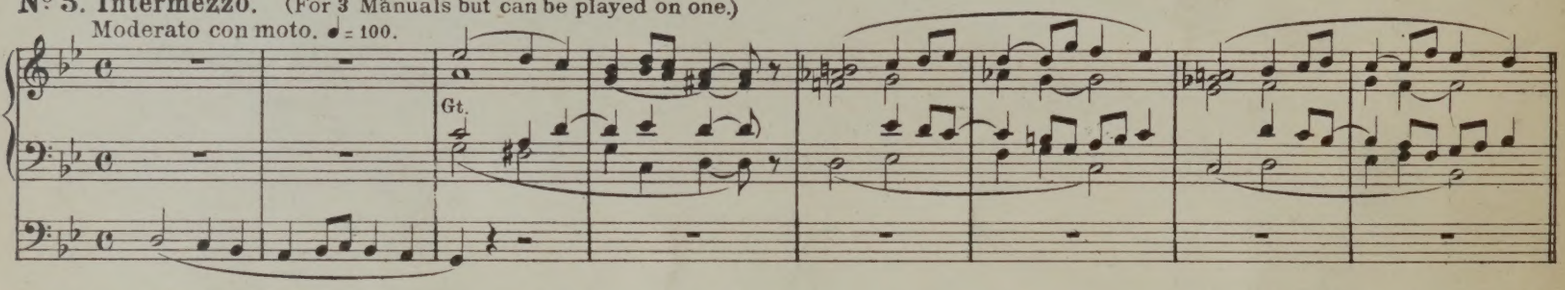

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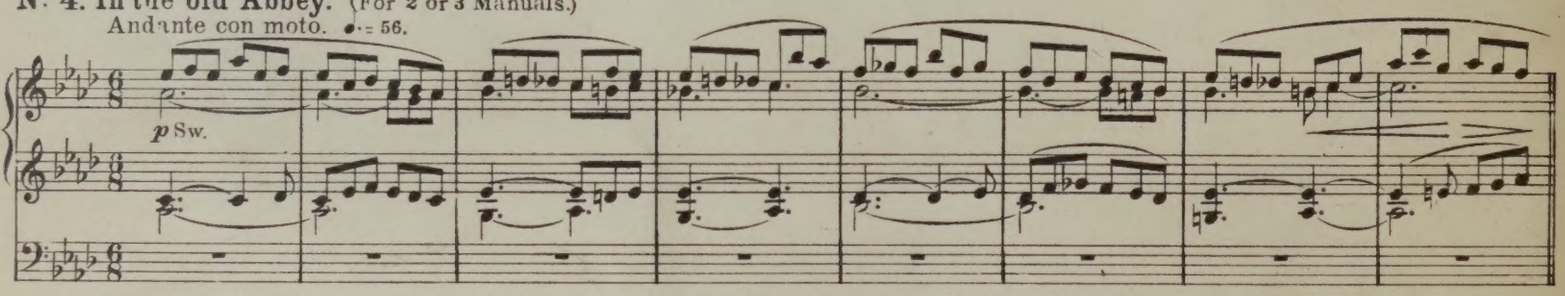
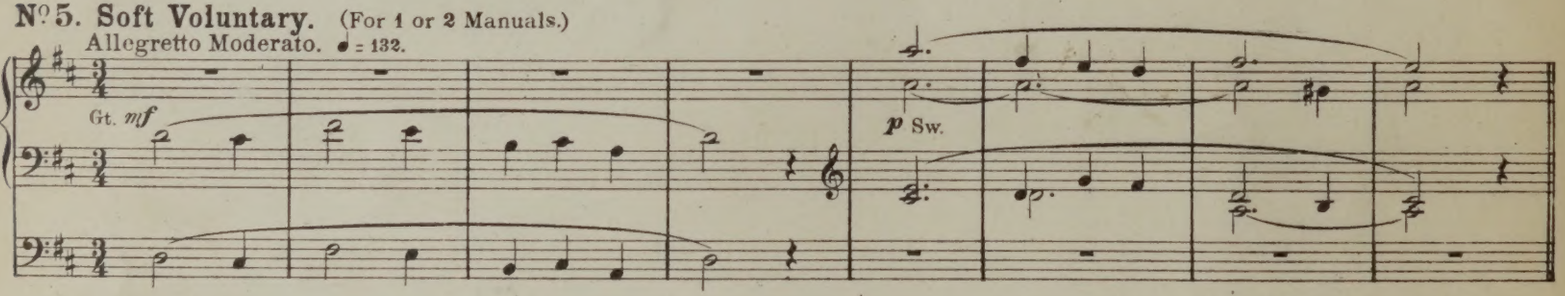


Nº 5. Soft Voluntary. (For 1 or 2 Manuals.)



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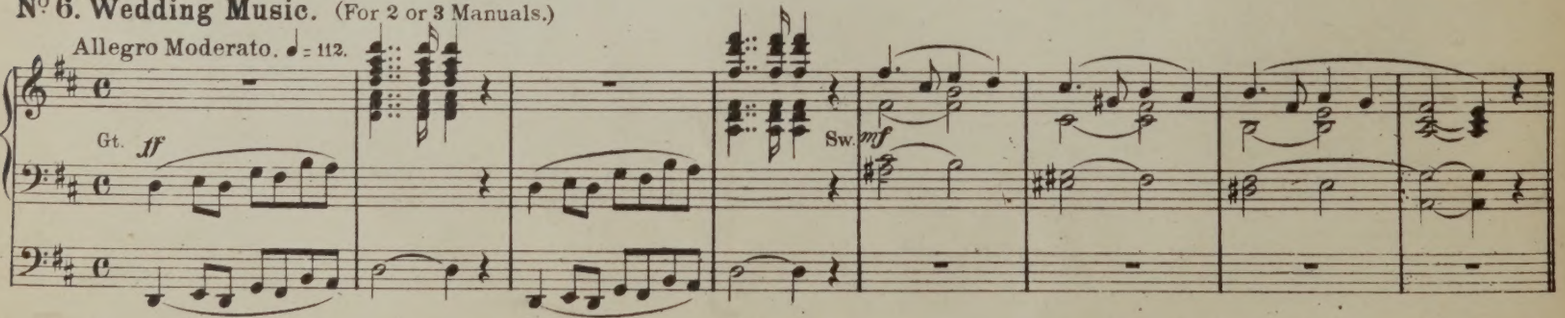

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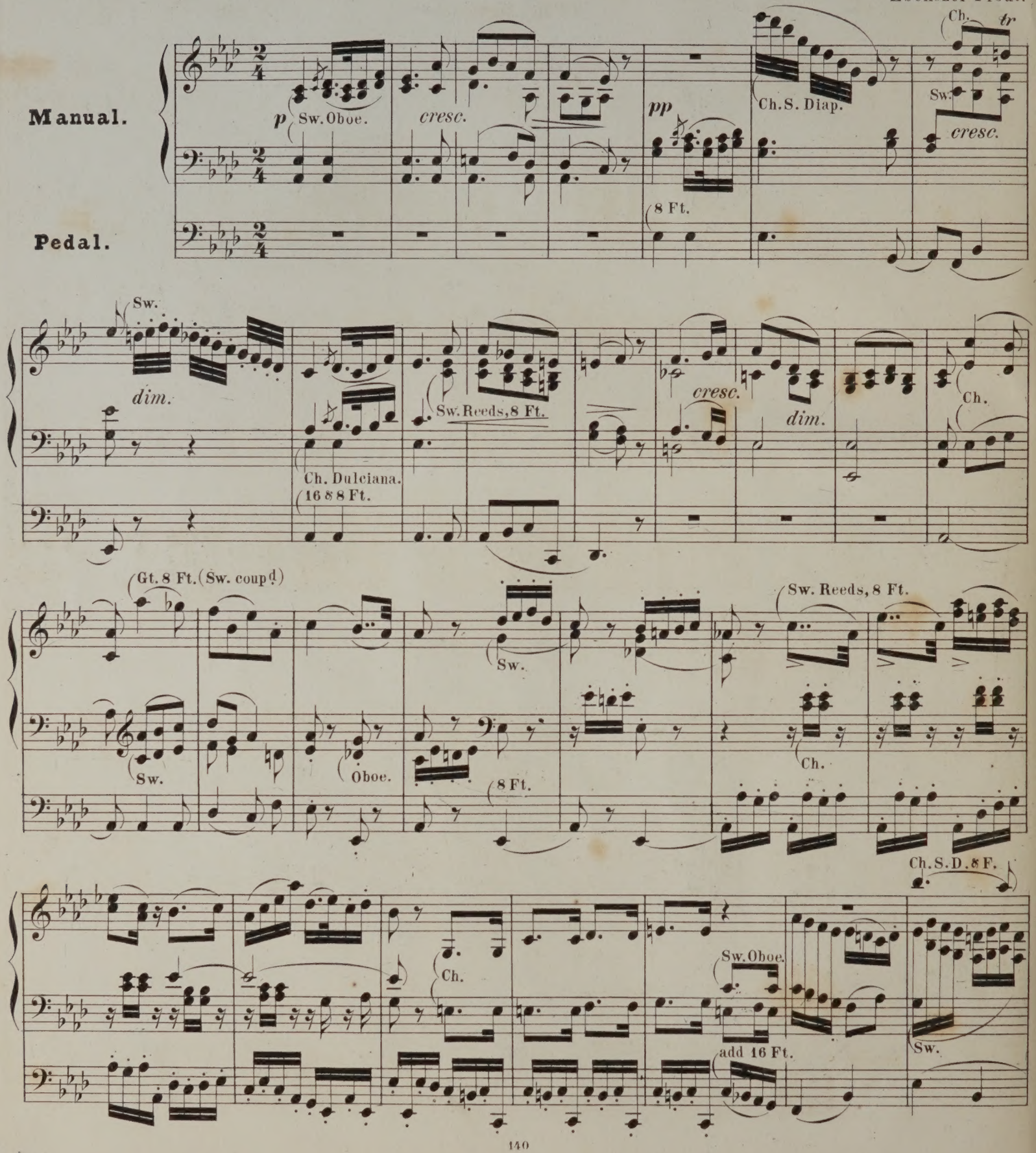
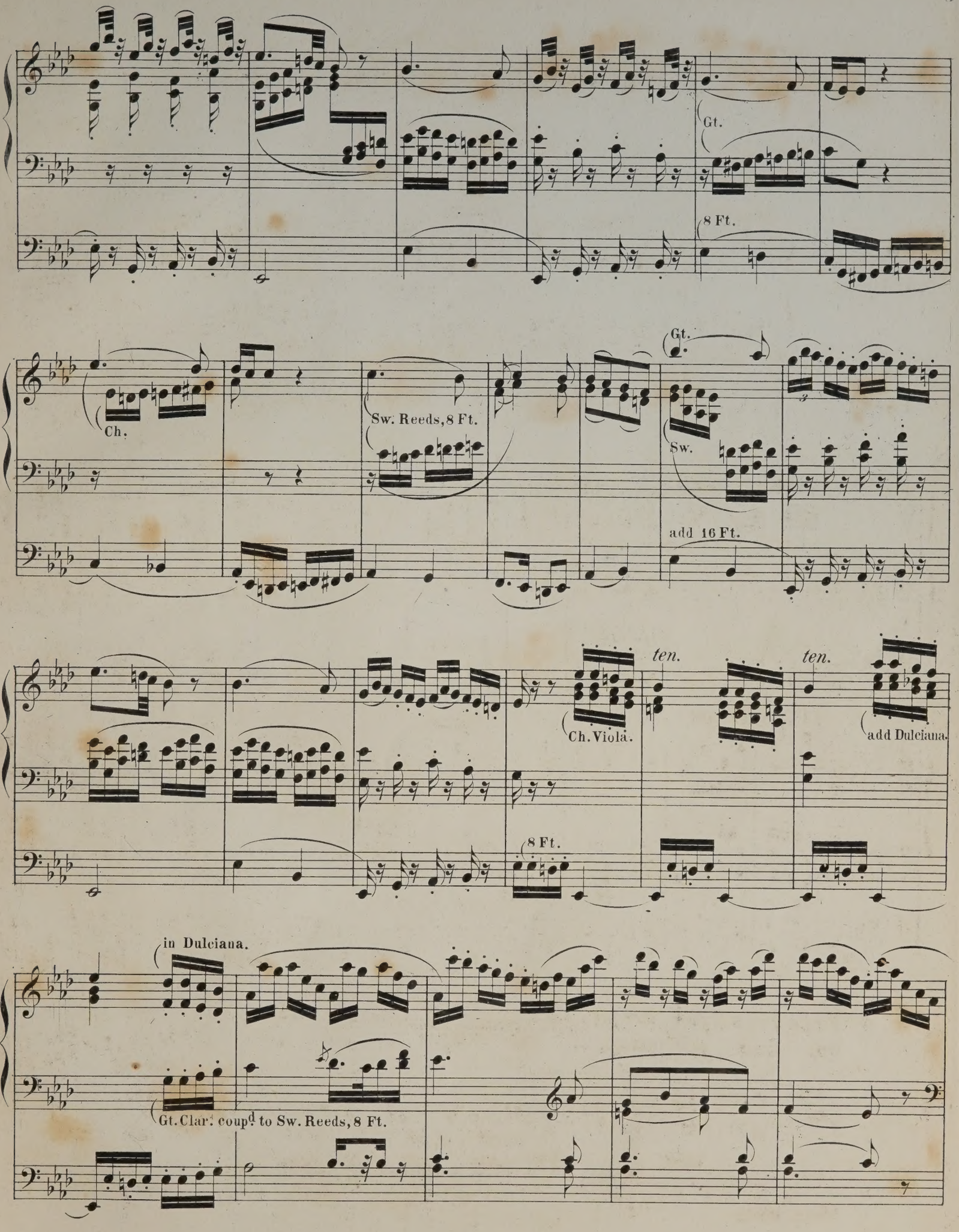
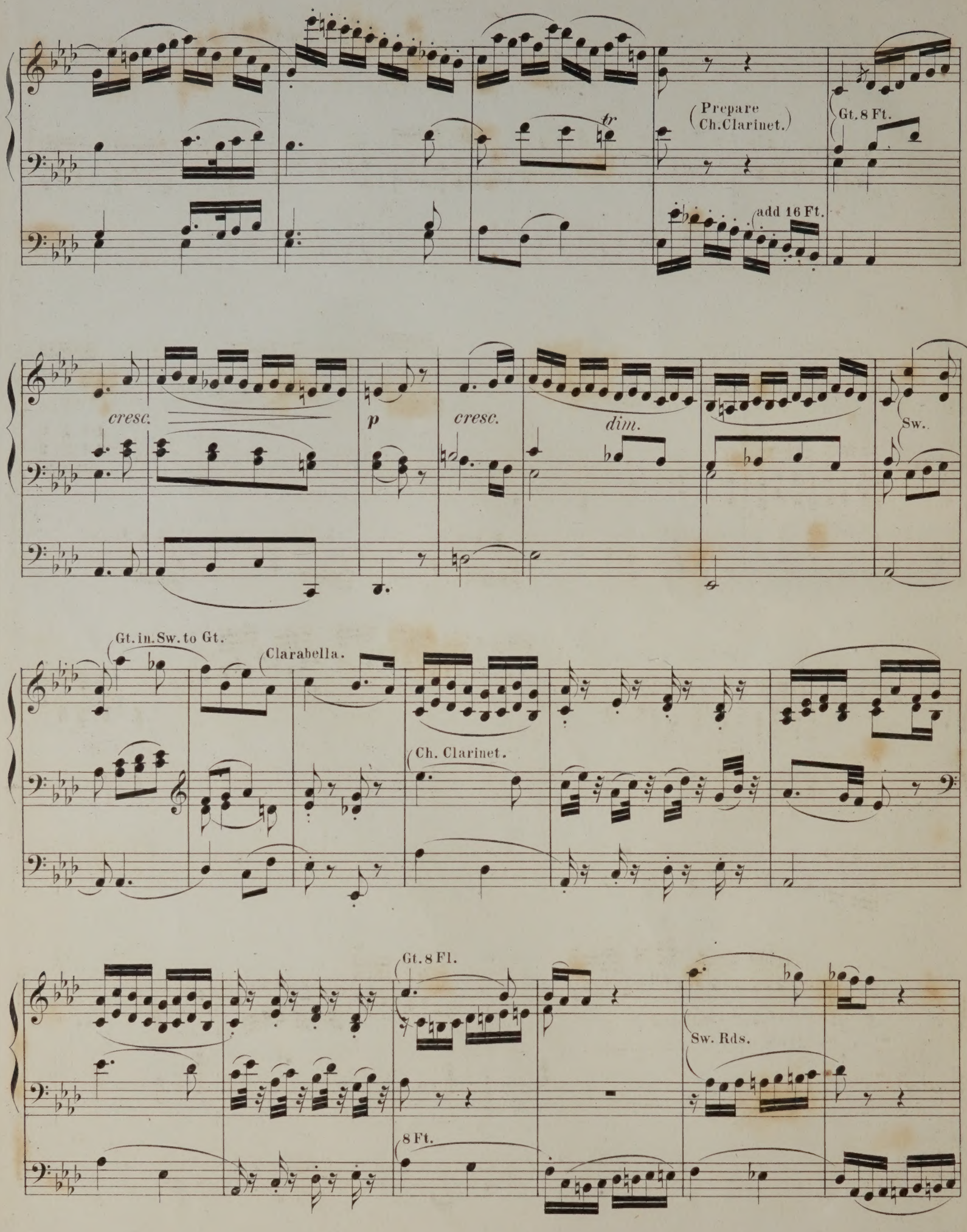
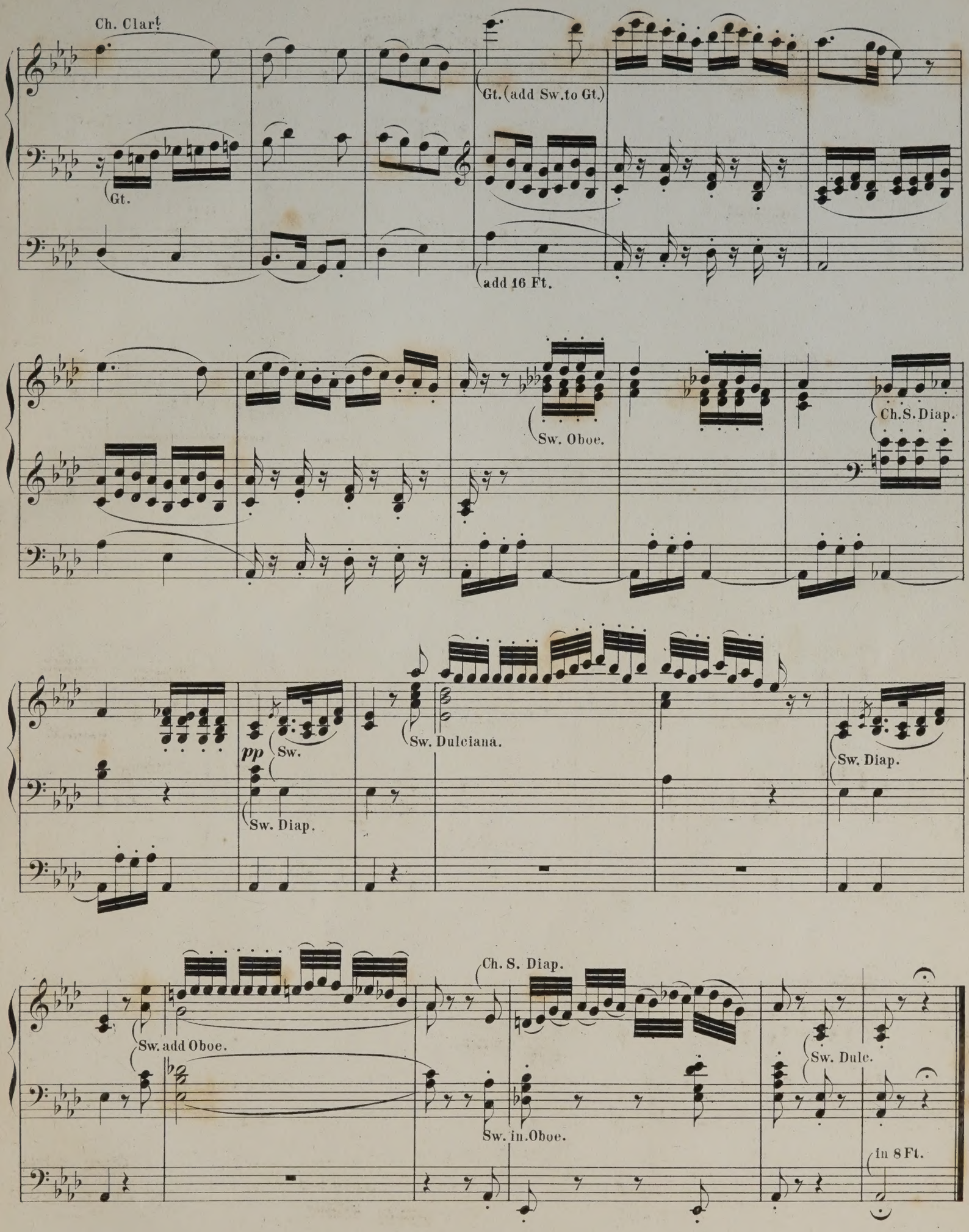



Gt.
8 Ft.
Ch.
Sw. Reeds, 8 Ft.
Gt.
Sw.
add 16 Ft.
ten.
ten.
Ch. Viola.
add Dulciana.
8 Ft.
in Dulciana.
Gt. Clar.t coupd to Sw. Reeds, 8 Ft.


(Prepare Ch.Clarinet.)
Gt.8 Ft.
add 16 Ft.
cresc.
p
cresc.
dim.
Sw.
Gt. in Sw. to Gt.
Clarabella.
Ch. Clarinet.
Gt.8 Fl.
Sw. Rds.
8 Ft.


Ch. Clar!
Gt.
Gt. (add Sw. to Gt.)
add 16 Ft.
Sw. Oboe.
Ch. S. Diap.
pp
Sw.
Sw. Diap.
Sw. Dulciana.
Sw. Diap.
Ch. S. Diap.
Sw. add Oboe.
Sw. in. Oboe.
Sw. Dulc.
in 8 Ft.

Andante

(Vorspiel zum 5ten Akte)

aus

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von

CARL REINECKE

Op. 93.

für Orgel eingerichtet

von

W. KUHLMANN.

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ANDANTE

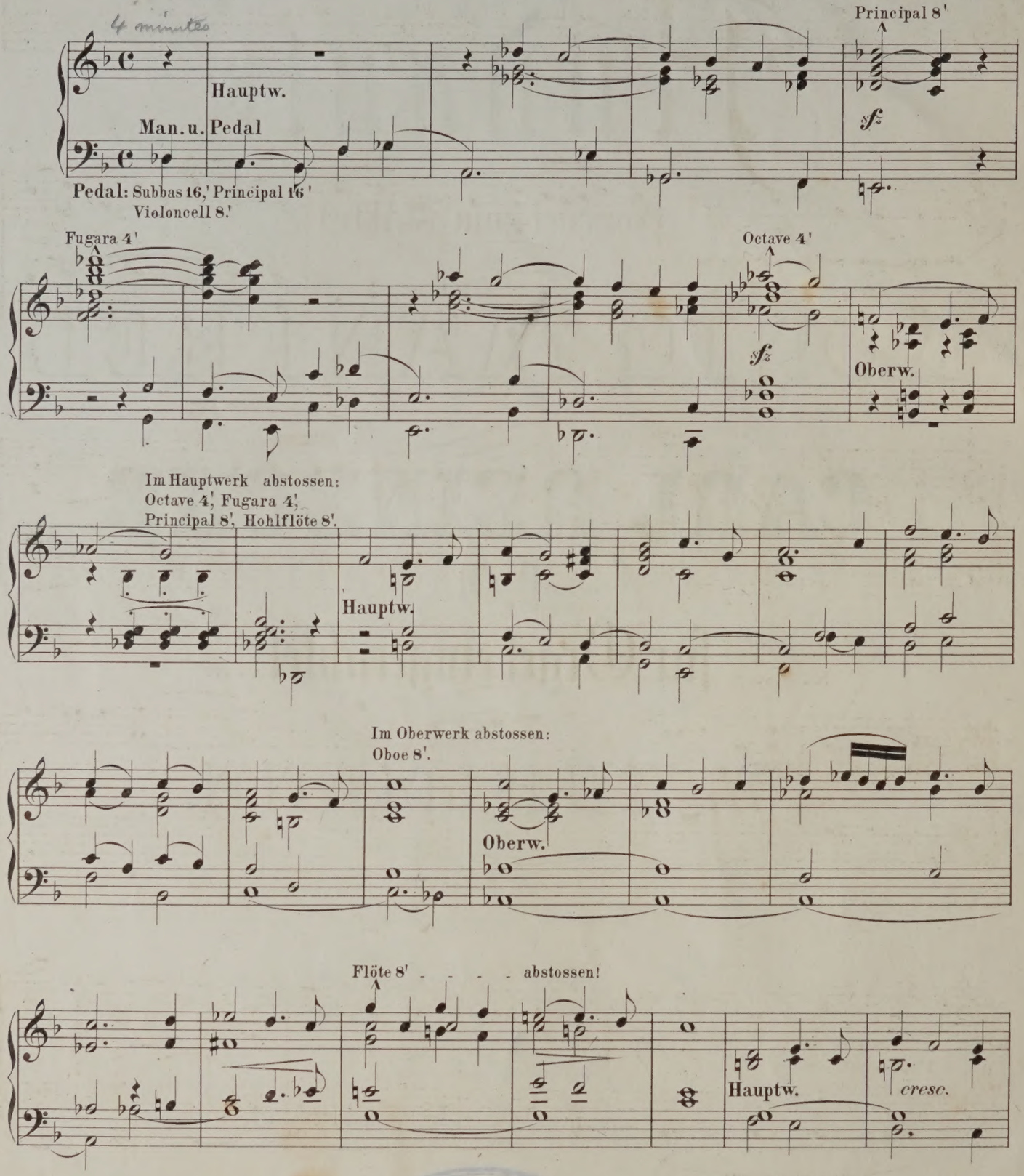
Entr'act aus „König Manfred"

Hauptwerk: Gambe 8'
Hohlflöte 8'.
Oberwerk: Geigenprincipal 8'
Oboe 8'.

von

CARL REINECKE.

für Orgel eingerichtet von W. Kuhlmann.



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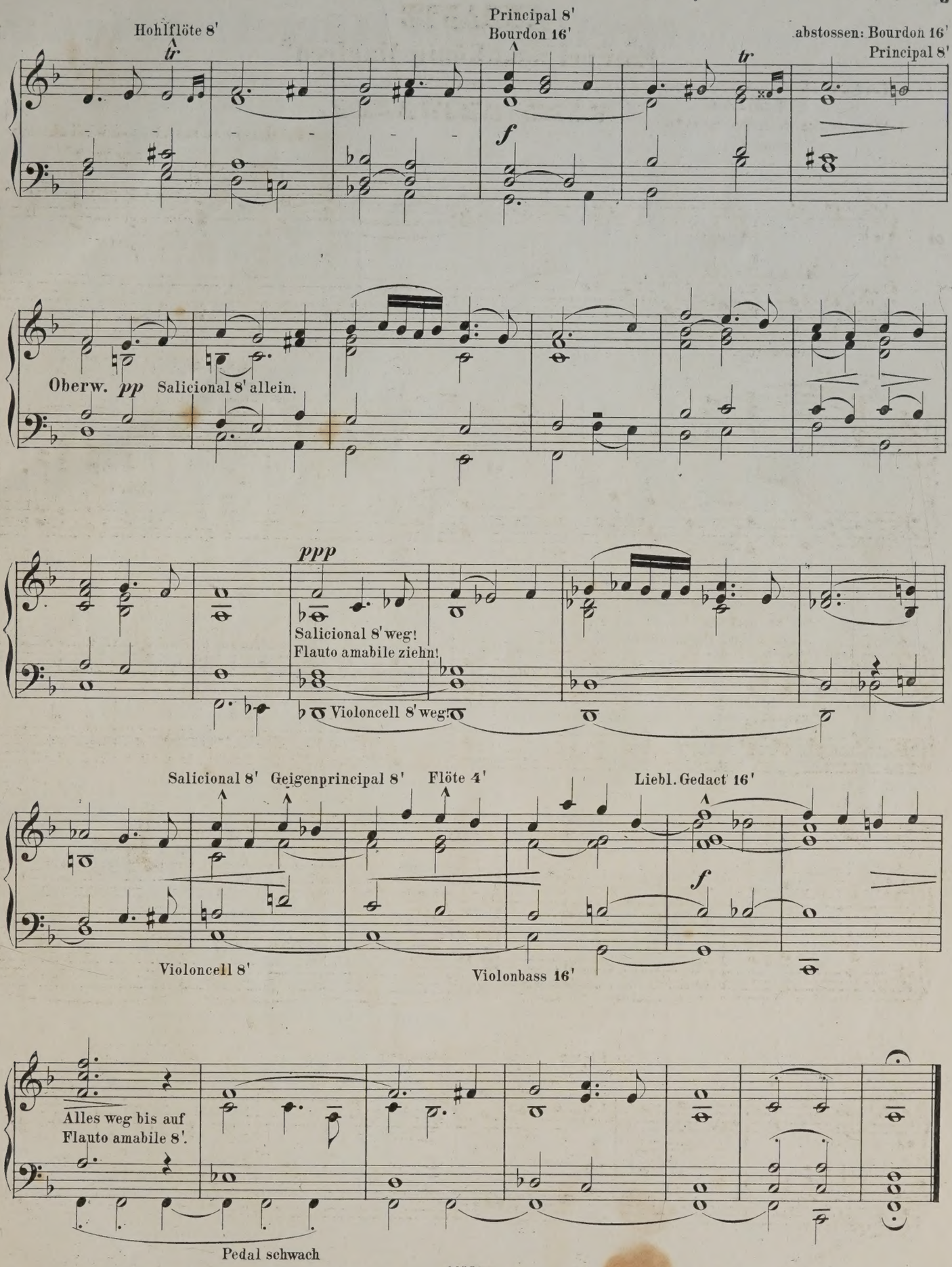
Hohlflöte 8'
Principal 8'
Bourdon 16'
abstossen: Bourdon 16'
Principal 8'
Oberw. pp Salicional 8' allein.
ppp
Salicional 8' weg!
Flauto amabile ziehn!
Violoncell 8' weg!
Salicional 8'
Geigenprincipal 8'
Flöte 4'
Liebl. Gedact 16'
Violoncell 8'
Violonbass 16'
Alles weg bis auf
Flauto amabile 8'.
Pedal schwach

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—— Orgelstücke, Fantasie und Fuge, variirte Choräle und Fugette. II. Heft	2	—
—— Orgelstücke, Präludien, Postludien, Fugen und Trios. III. Heft	3	—
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—— Choralvorspiele verschiedener Form. Heft 1. 2. 3. 4. . . à	4	—
—— 15 grosse Choralvorspiele	6	—
—— 44 kleine Choralvorspiele	6	—
—— 69 Choräle mit beziffertem Bass, herausgegeben von C. F. Becker. Zweite nach dem Originaldrucke vom Jahre 1736 durchgesehene Ausgabe	2	—
—— Fantasie und Fuge in G moll für die Orgel. Für den Koncertgebrauch zu 4 Händen eingerichtet von H. Schellenberg	3	—
—— Zwei Fugen. Nr. 1. E moll	—	75
Nr. 2. G moll	—	50
—— Musikalisches Opfer. Neue Ausgabe mit einer Vorrede, die Entstehung dieses Werks betreffend	5	—
—— Noch wenig bekannte Orgelkompositionen (auch am Pianoforte ausführbar) gesammelt und herausg. von A. B. Marx:		
I. Heft. Nr. 1. Präludium A moll Nr. 2. » E dur Nr. 3. » und Fuge. D moll Nr. 4. Fantasie. G moll	2	25
II. » Nr. 5. Präludium G dur Nr. 6. » und Fuge. D dur	2	25
III. » Nr. 7. Präludium und Fuge. E moll Nr. 8. Fuge. G moll Nr. 9. Toccata. D moll	2	25
—— Präludium und Fuge über den Namen **Bach.** B dur	1	—
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Schramm, C. G., Alte u. neue Choralmelodien d. evang. Kirche für Bürger- und Landschulen, 2- und 3stimmig bearbeitet	1	60
Schwenke, C. F. G., 6 Fugen zum Studium kanonischer Sätze, wie auch zur Erlernung aller Gattungen des doppelten Kontrapunktes. C dur. G dur. C dur. F dur. B dur. F dur	3	—
Seegr, F., 8 Toccaten und Fugen. D moll. G moll. A moll. E moll. C dur. F dur. D dur. D dur.	1	50
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Zechel, I. A., Choralbuch, Harmonie nach Hiller, nebst einigen neueren Chorälen mit vierstimmigen Zwischenspielen.	9	—

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ARRANGED FOR THE ORGAN.

By the Composer

ARTHUR SOMERVELL.

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FOR ORGAN

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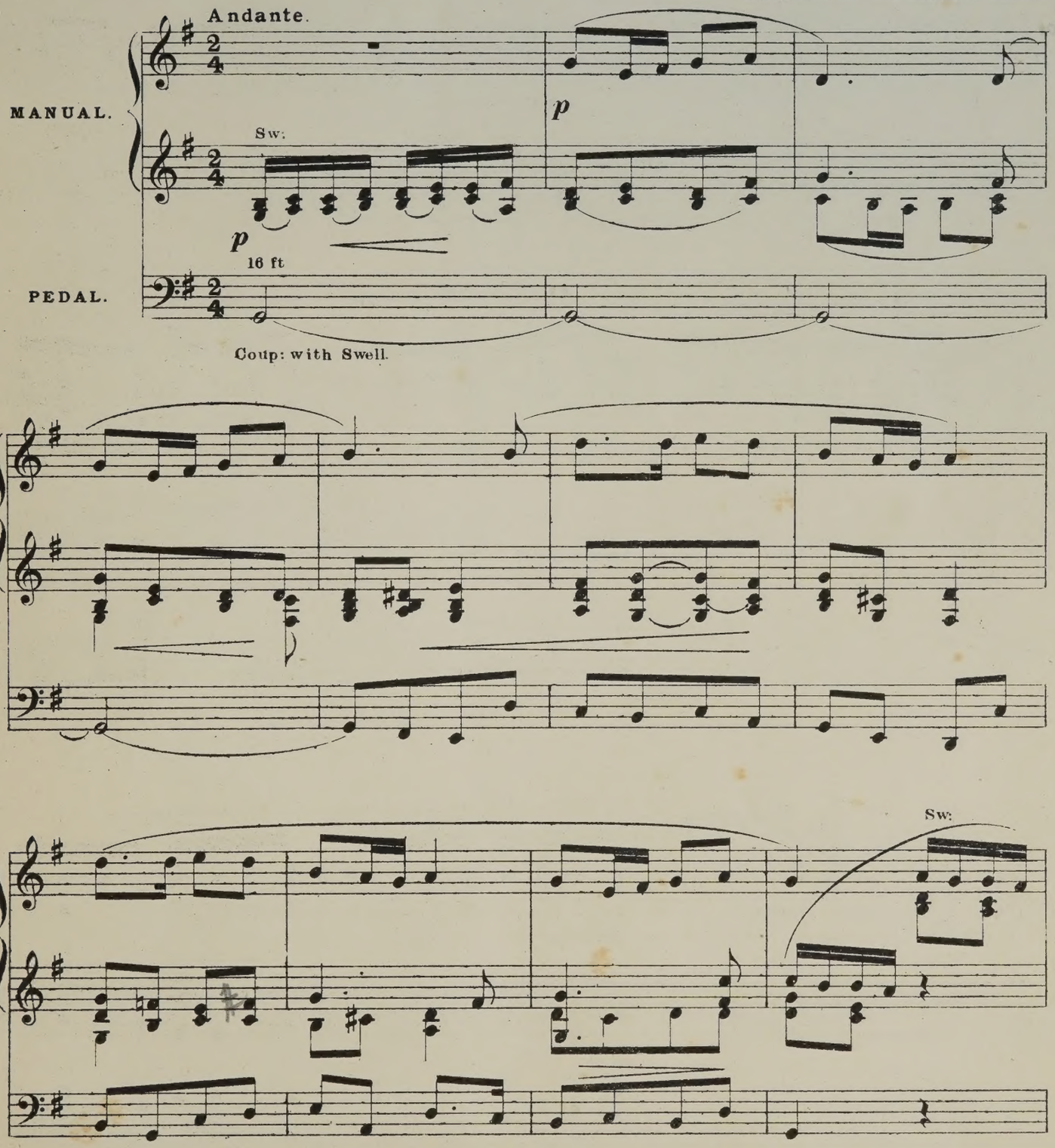

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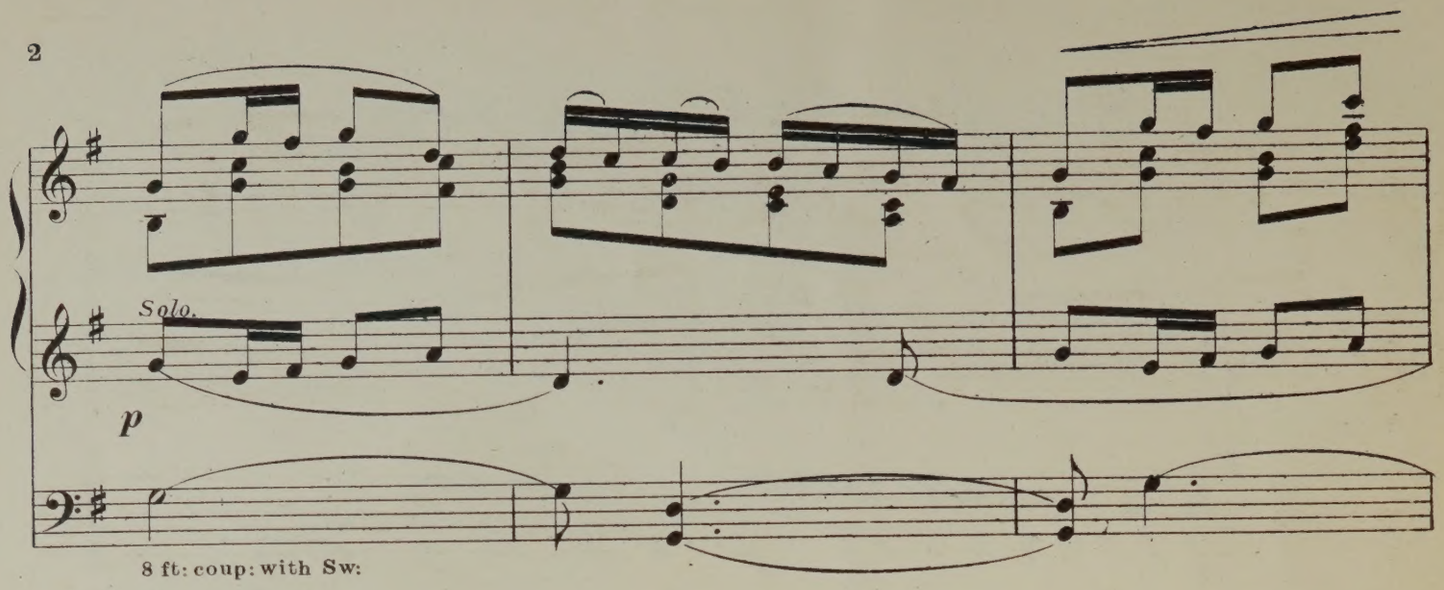
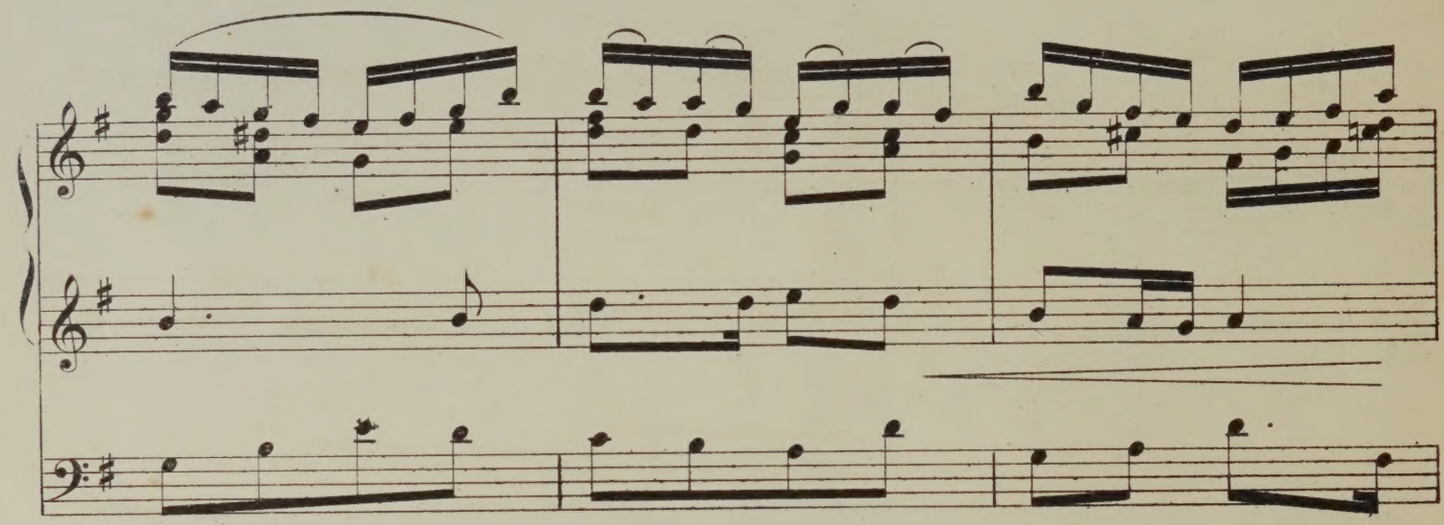
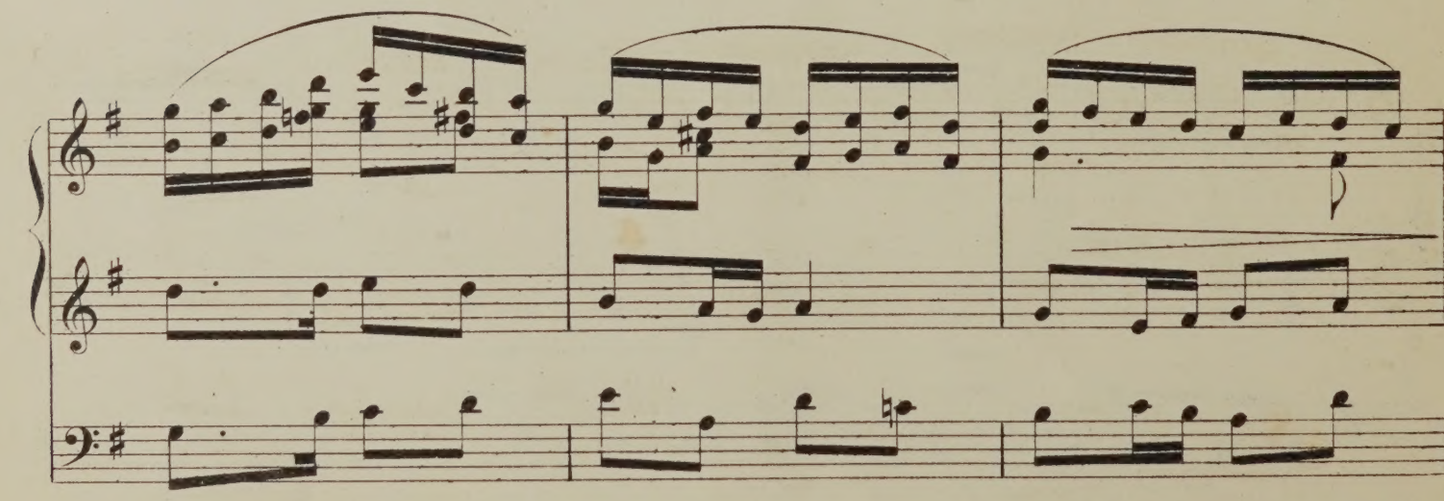
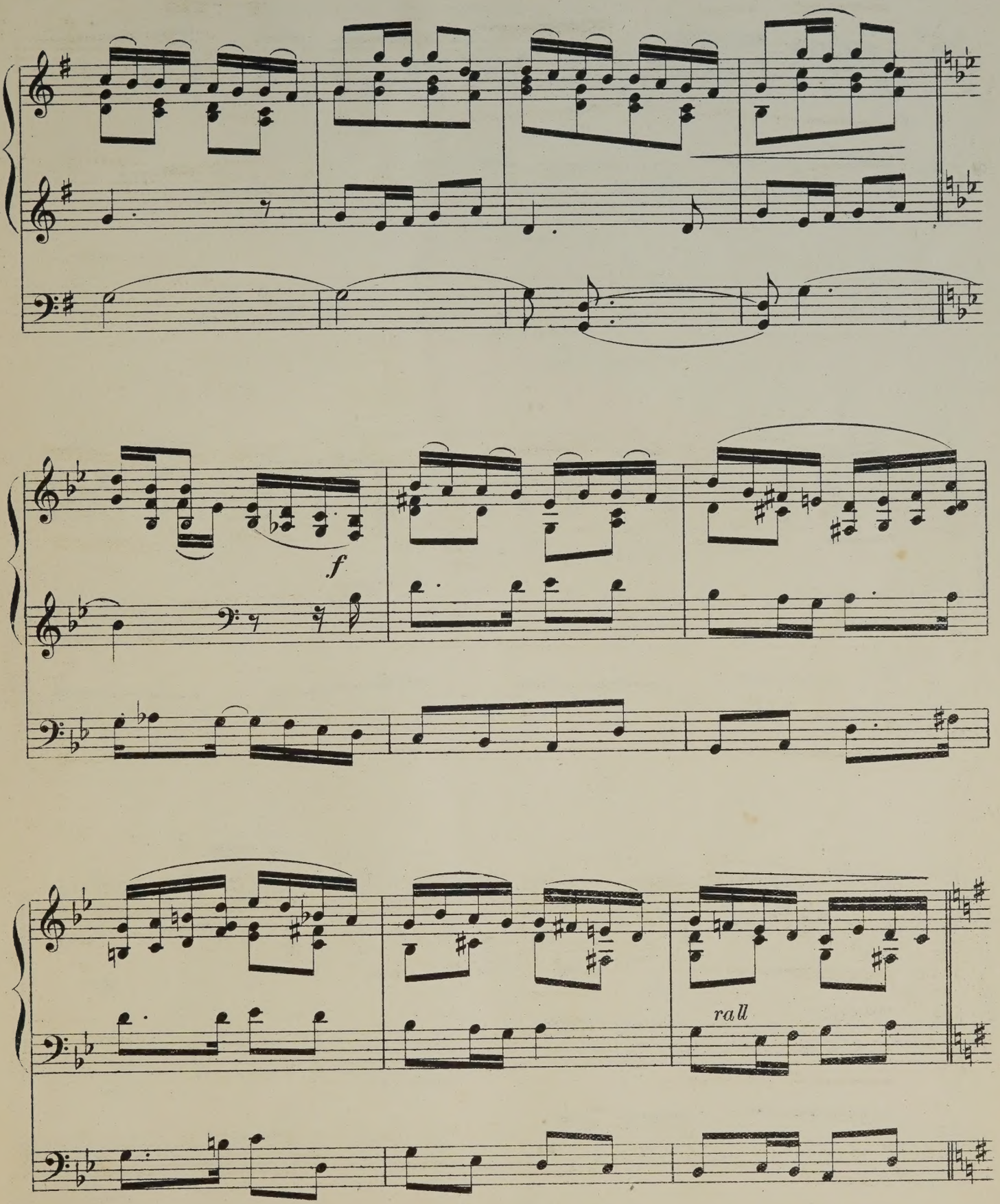
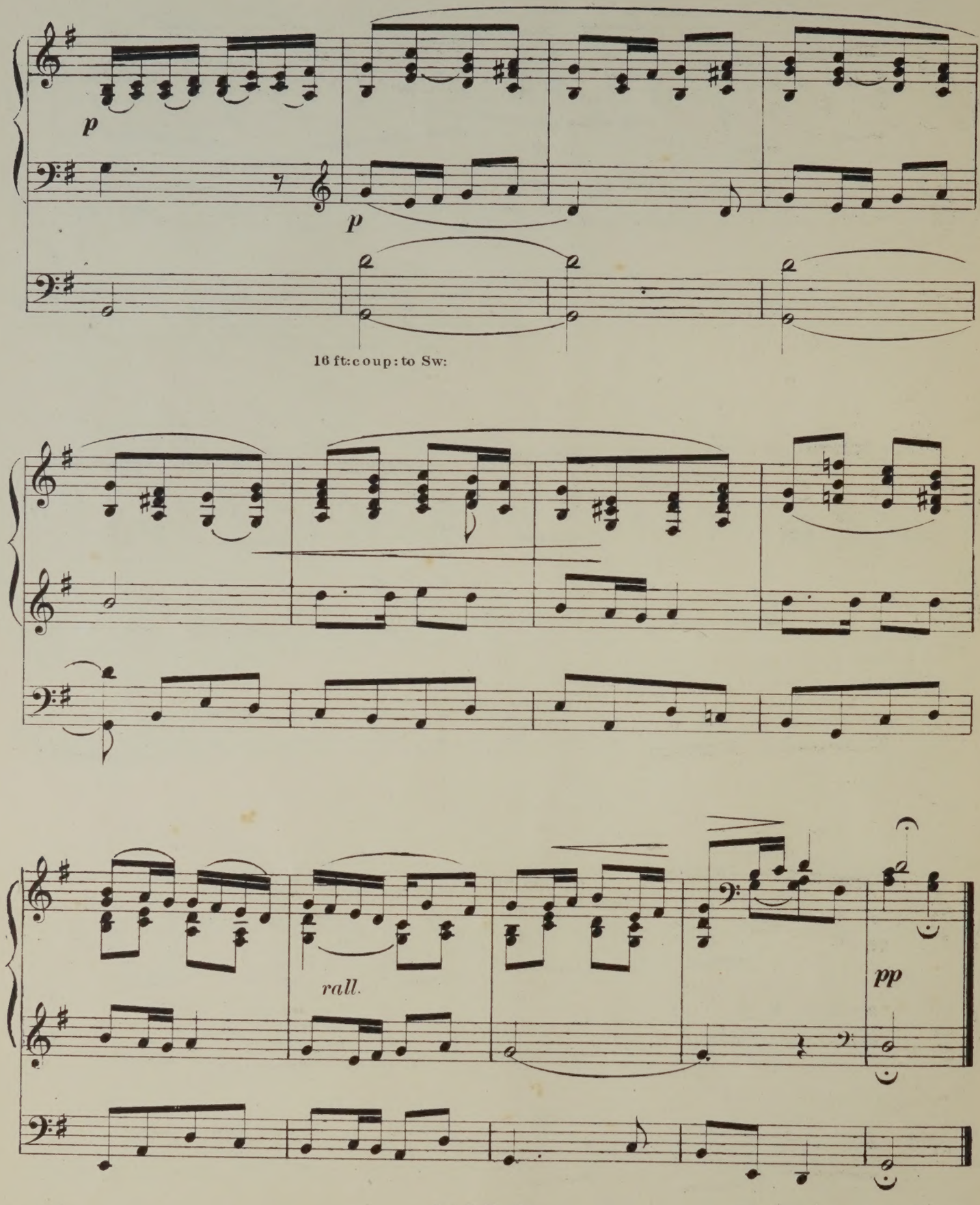

Solo.
p
8 ft: coup: with Sw:






f
rall


p
p
16 ft: coup: to Sw:
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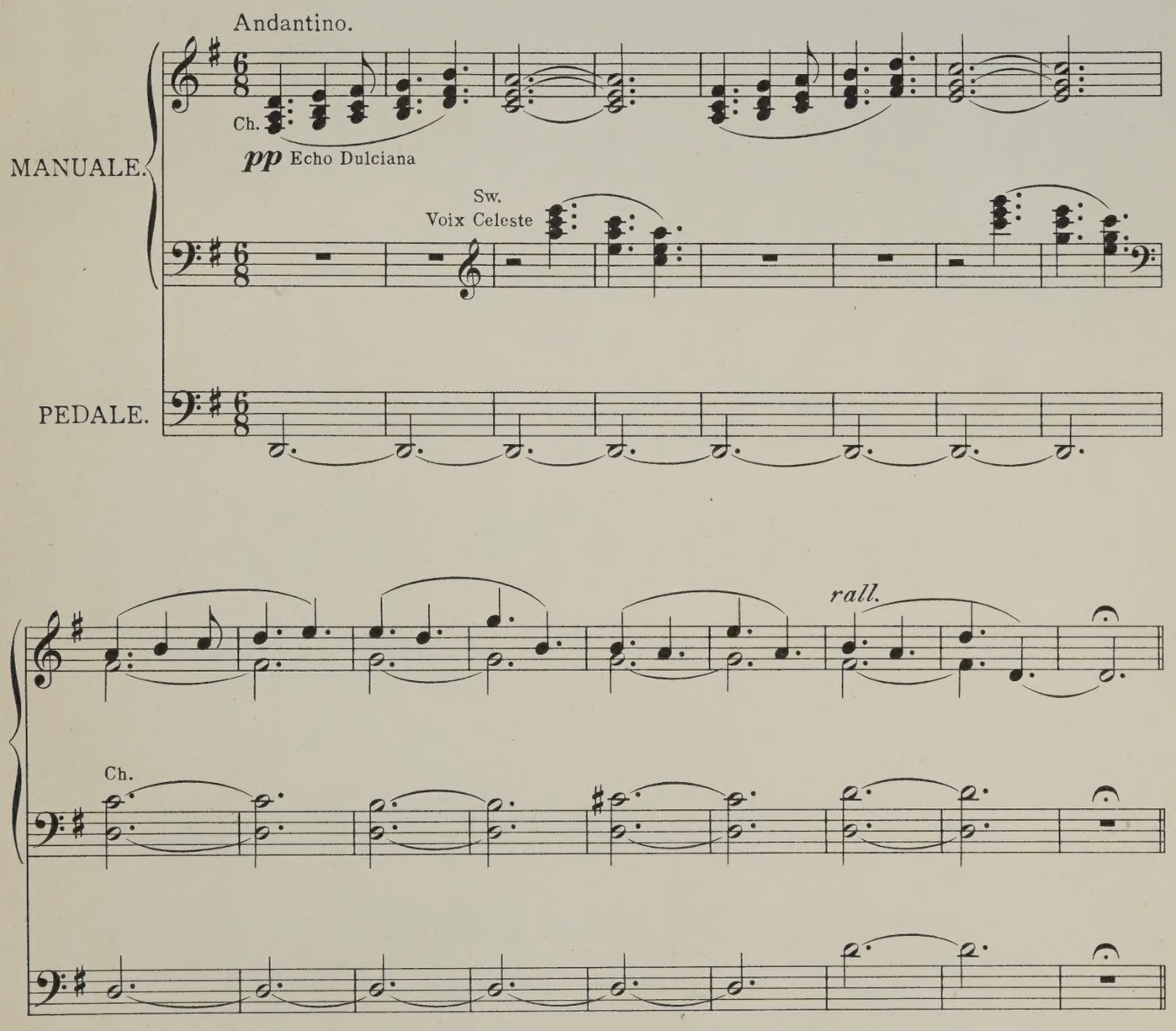

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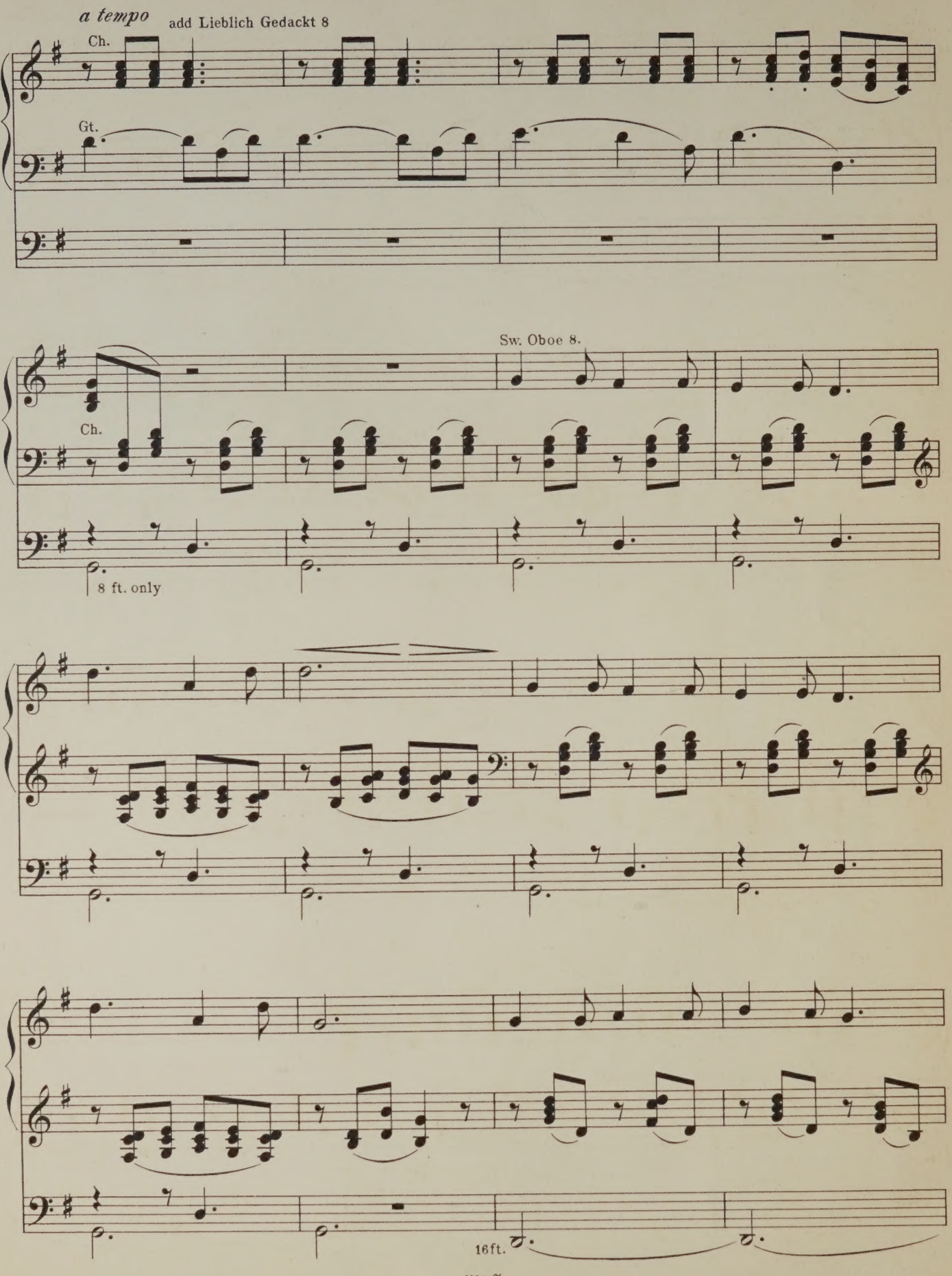
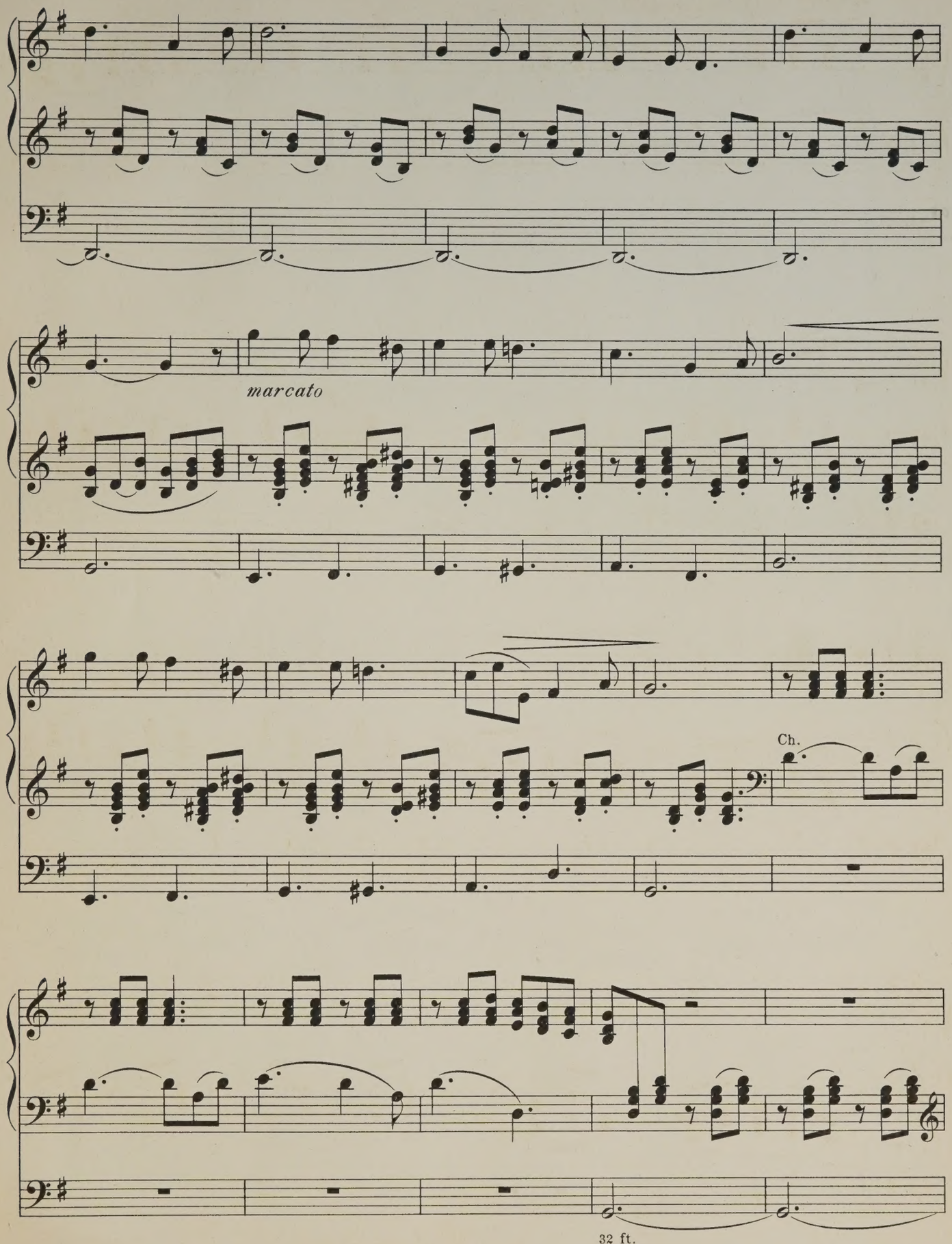
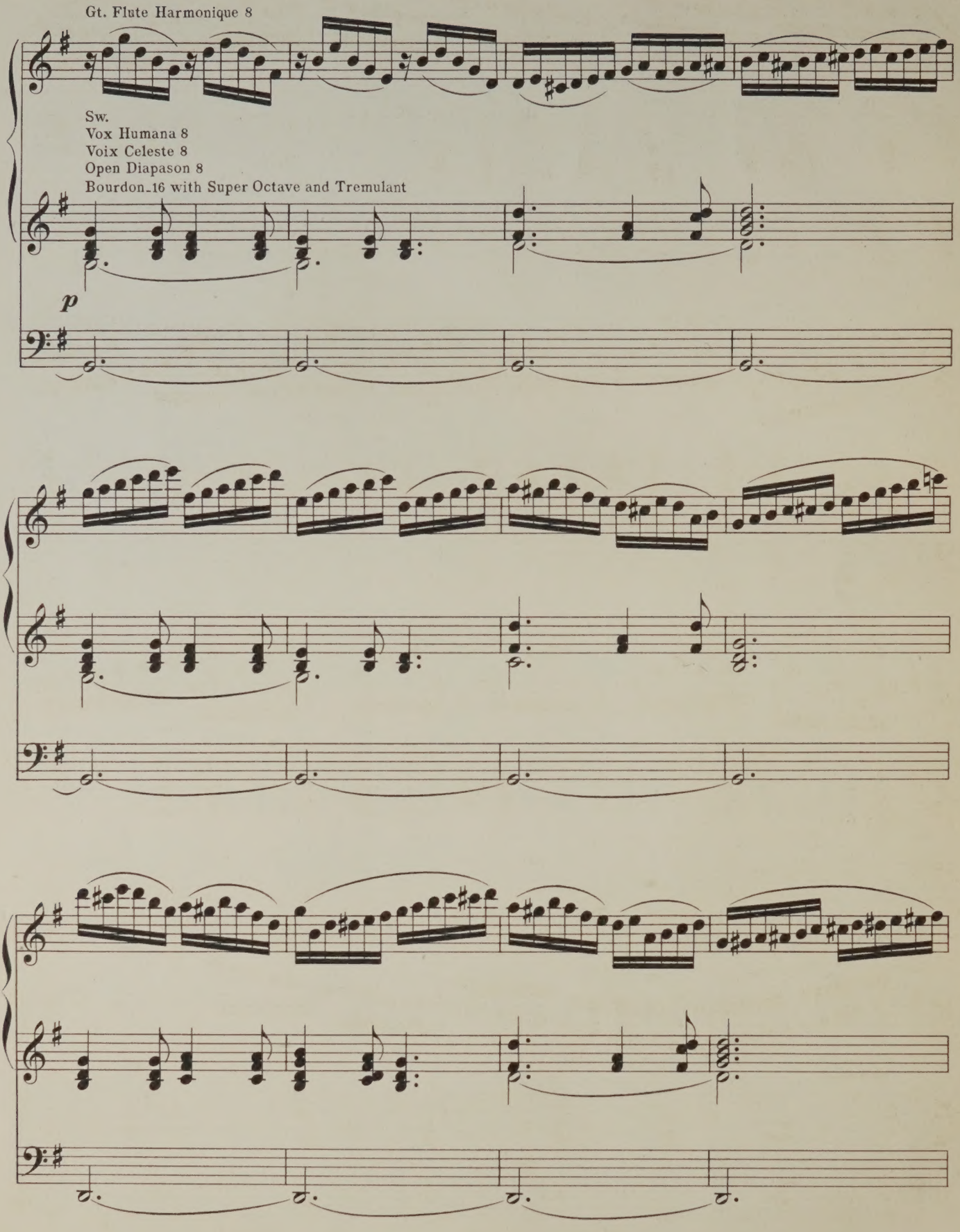
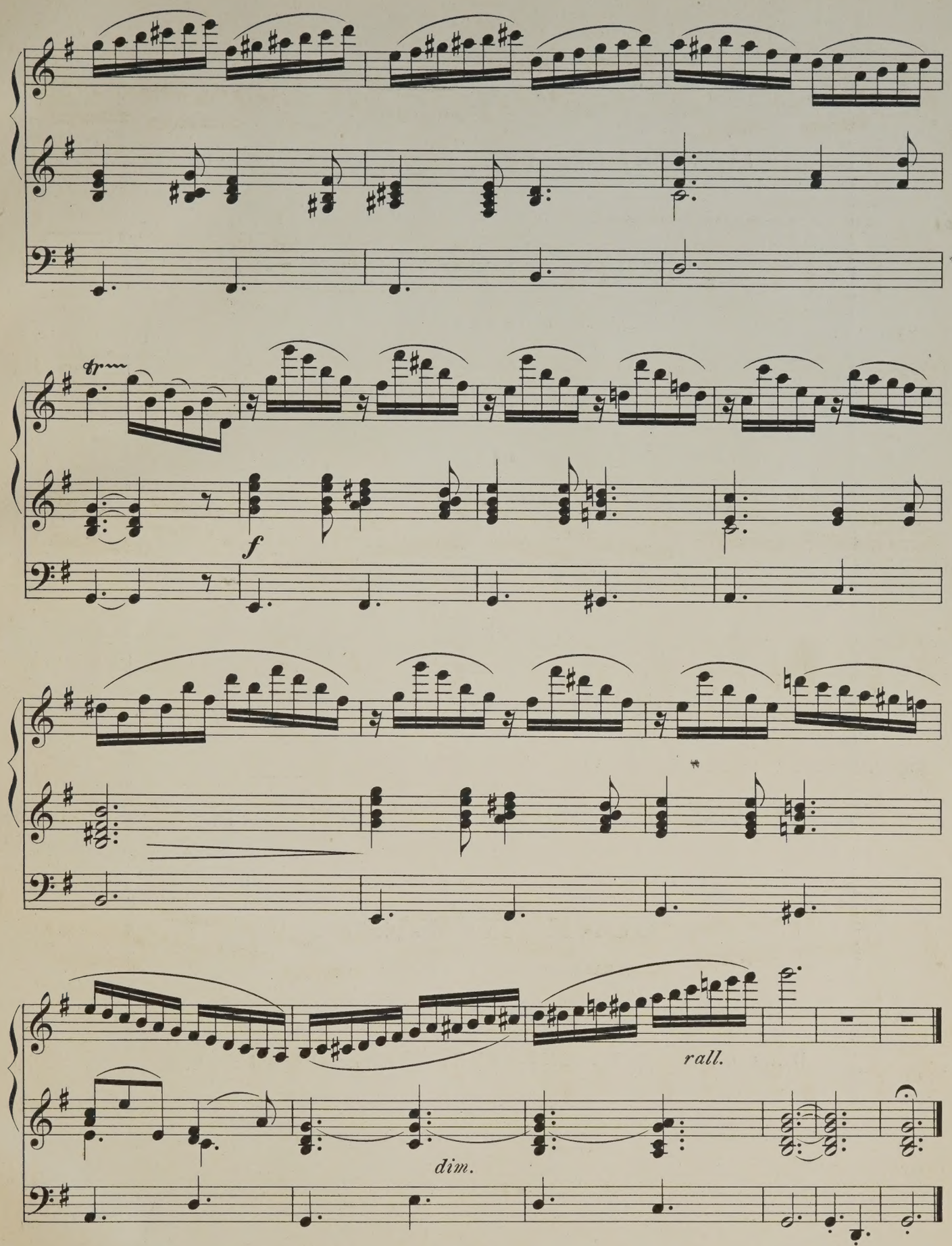

a tempo
add Lieblich Gedackt 8
Ch.
Gt.
Sw. Oboe 8.
Ch.
8 ft. only
16ft.


marcato
Ch.
32 ft.


Gt. Flute Harmonique 8
Sw.
Vox Humana 8
Voix Celeste 8
Open Diapason 8
Bourdon 16 with Super Octave and Tremulant
p


tr
f
rall.
dim.

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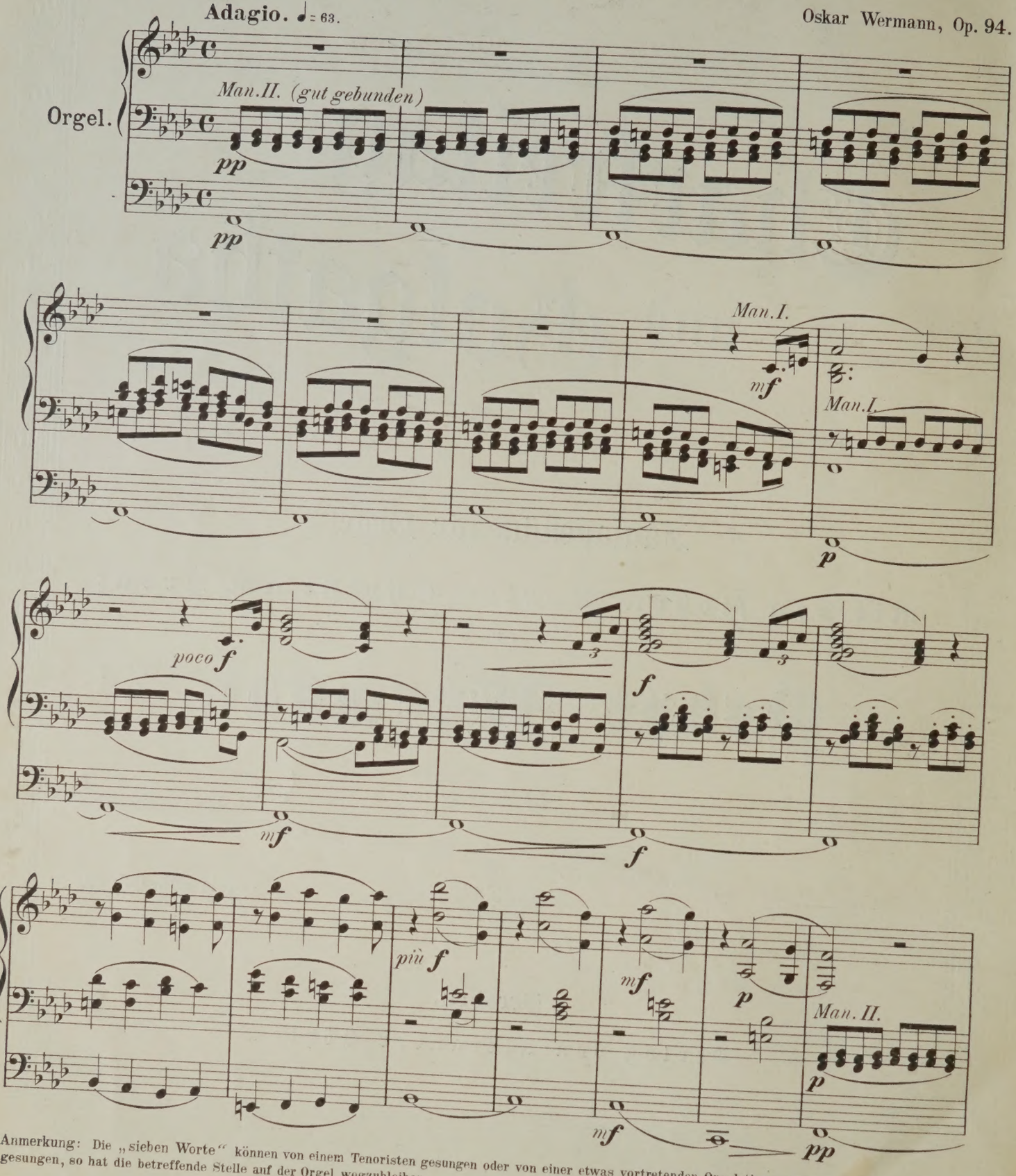
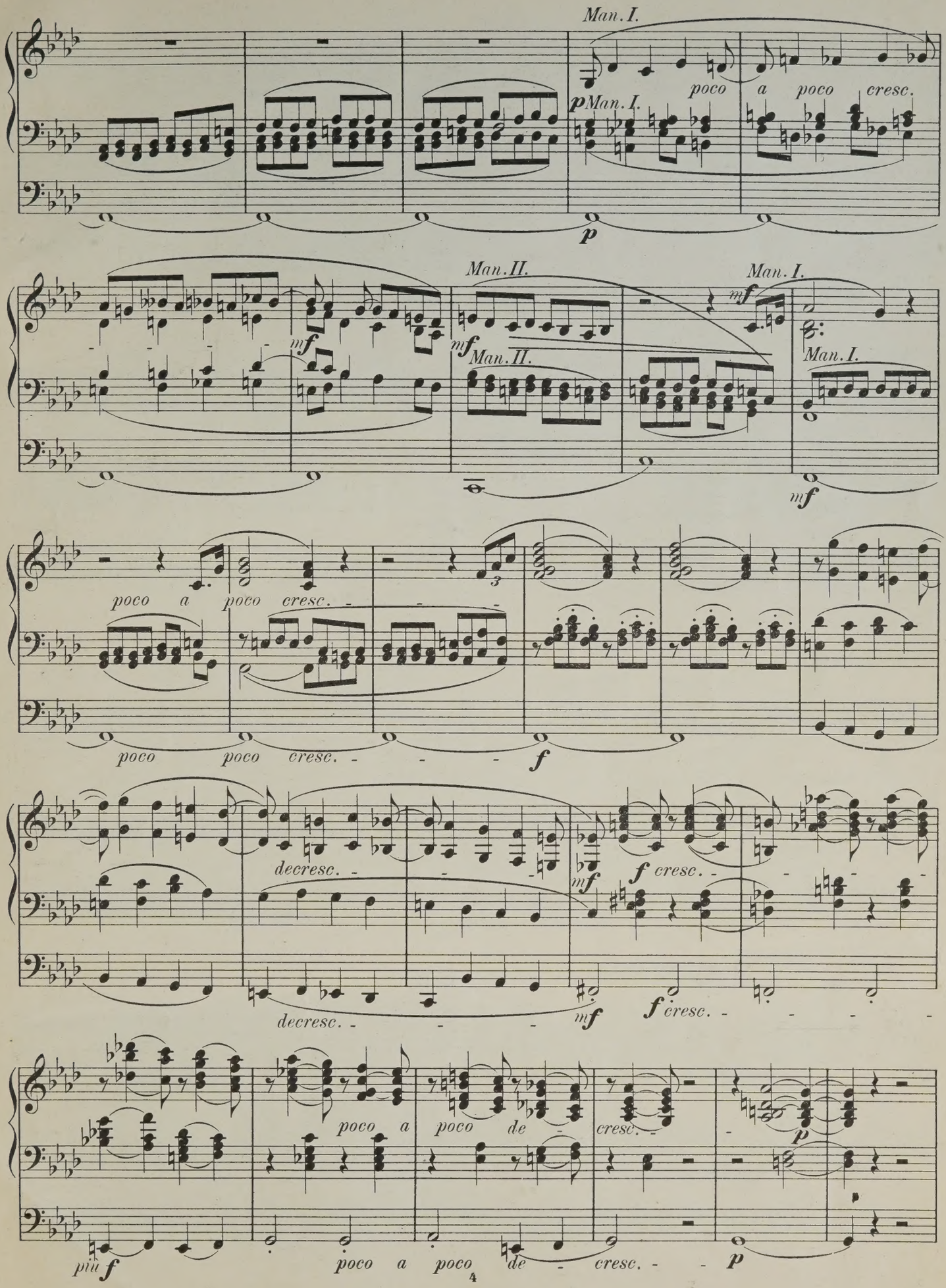
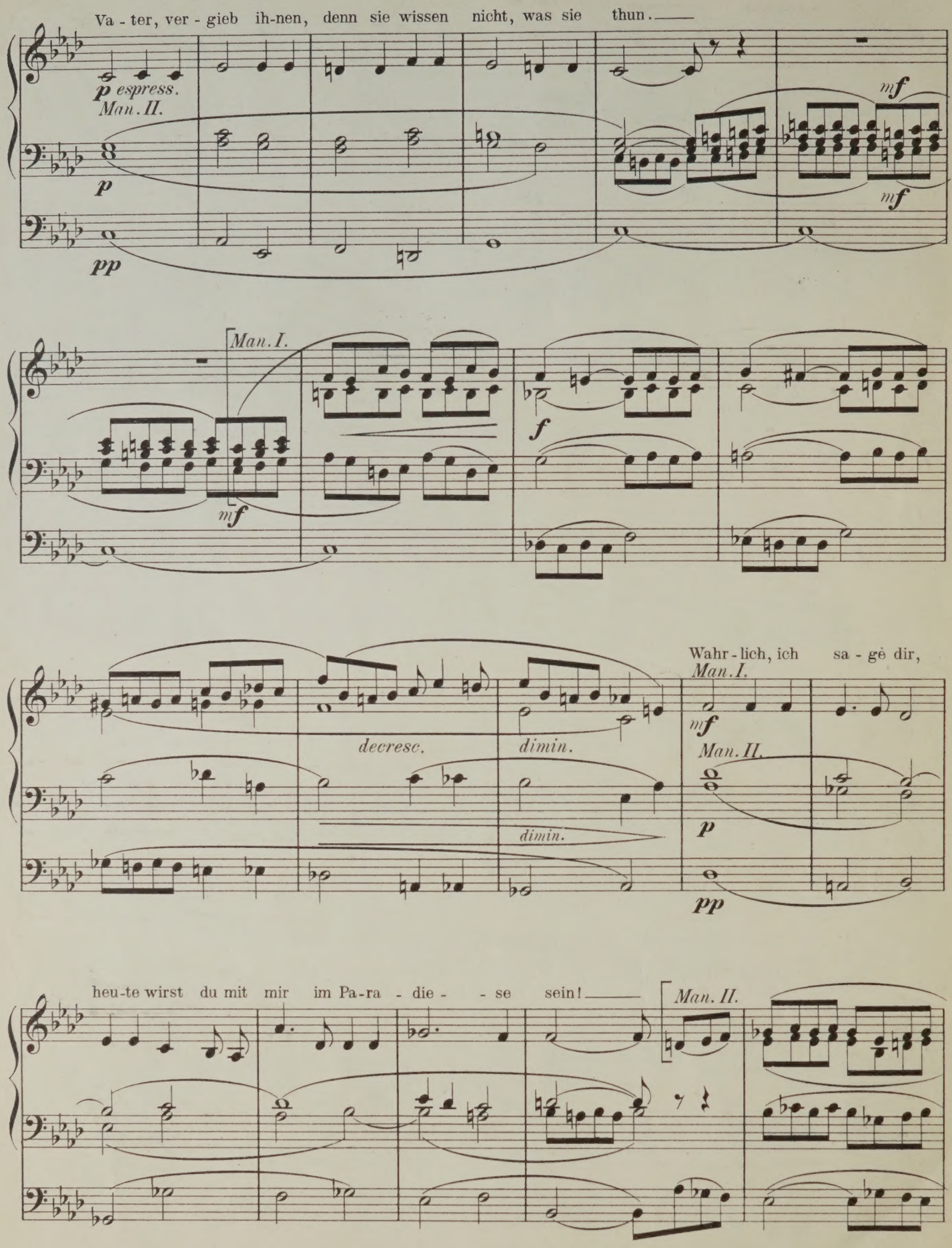
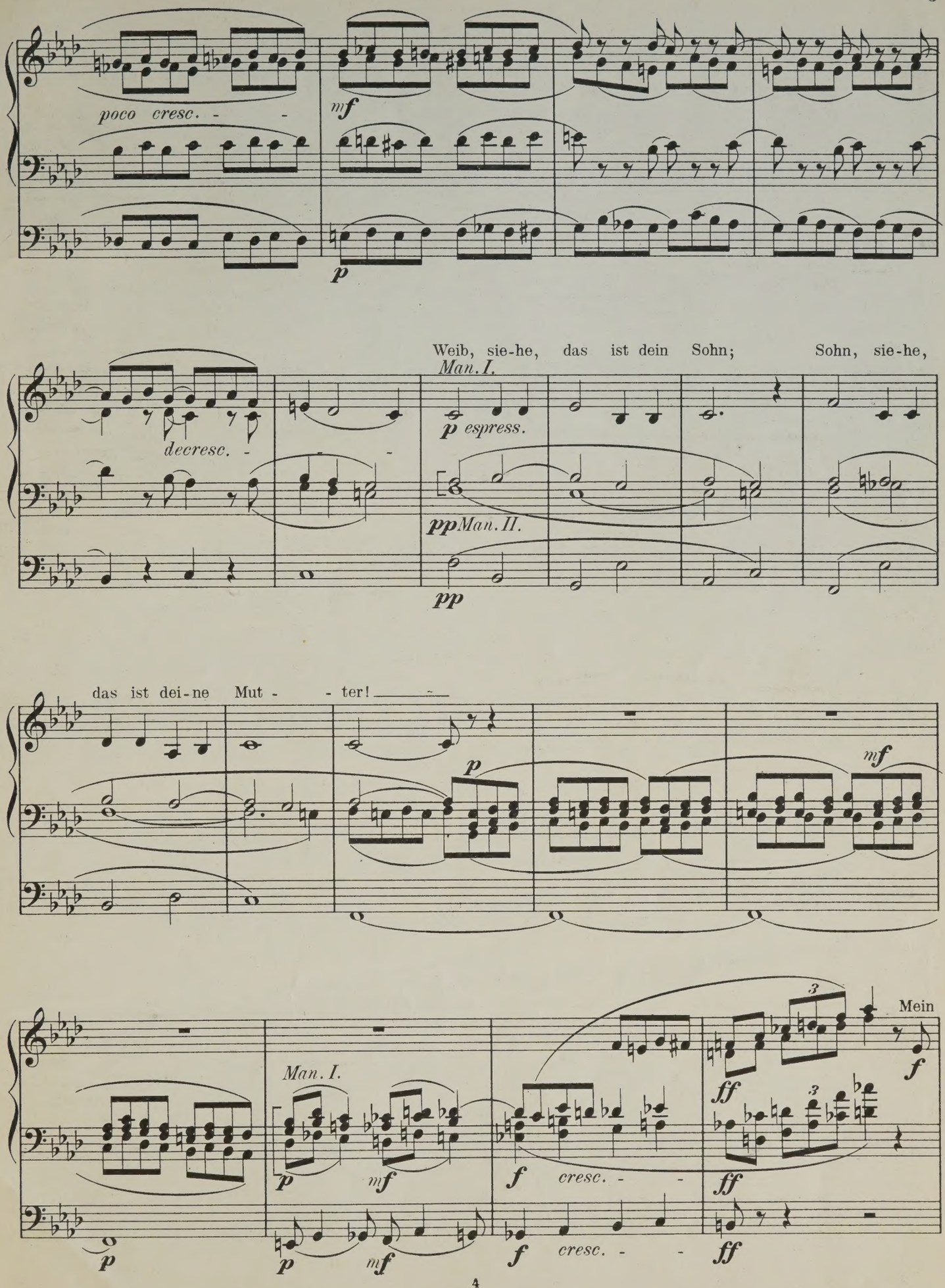
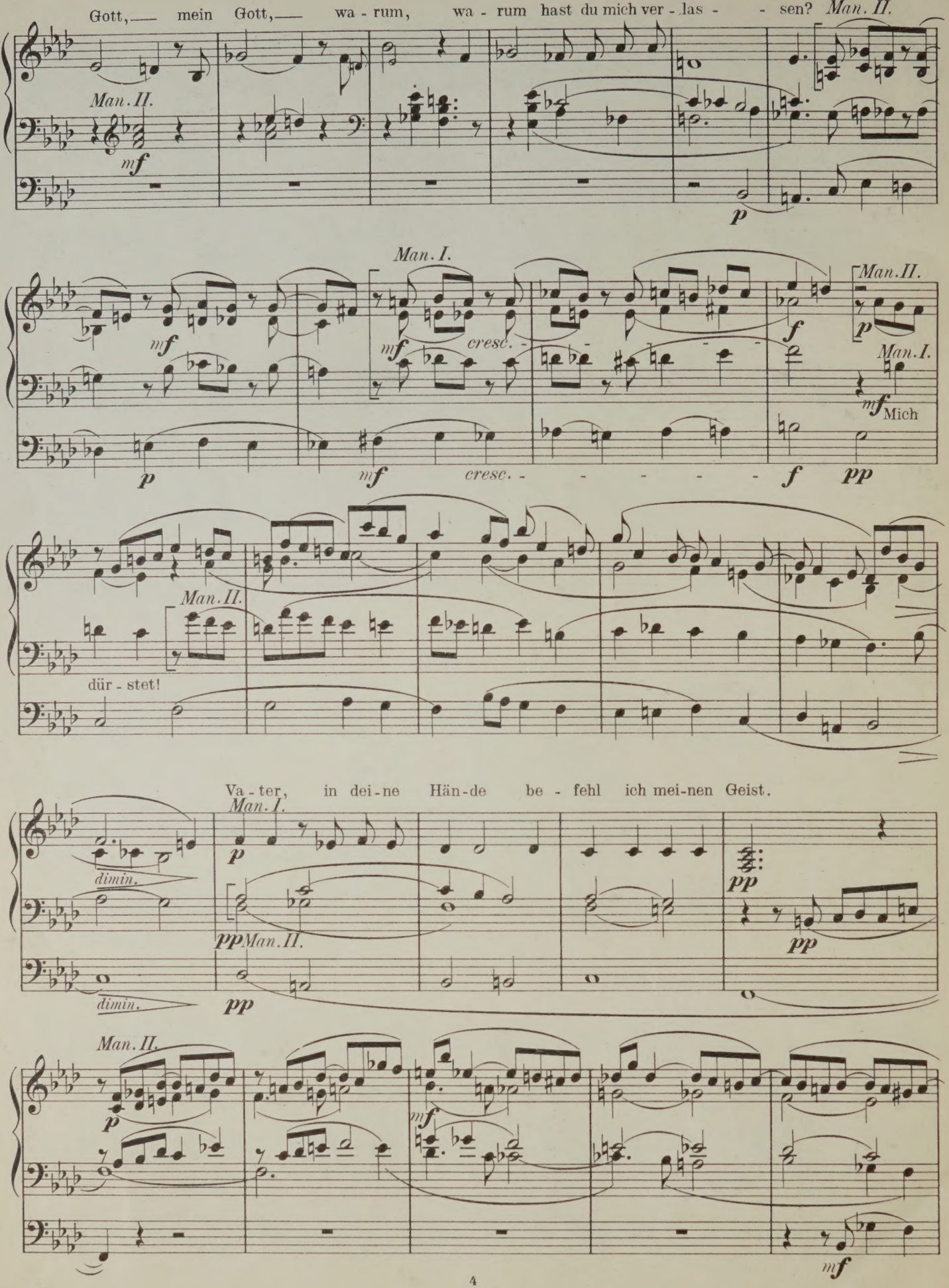


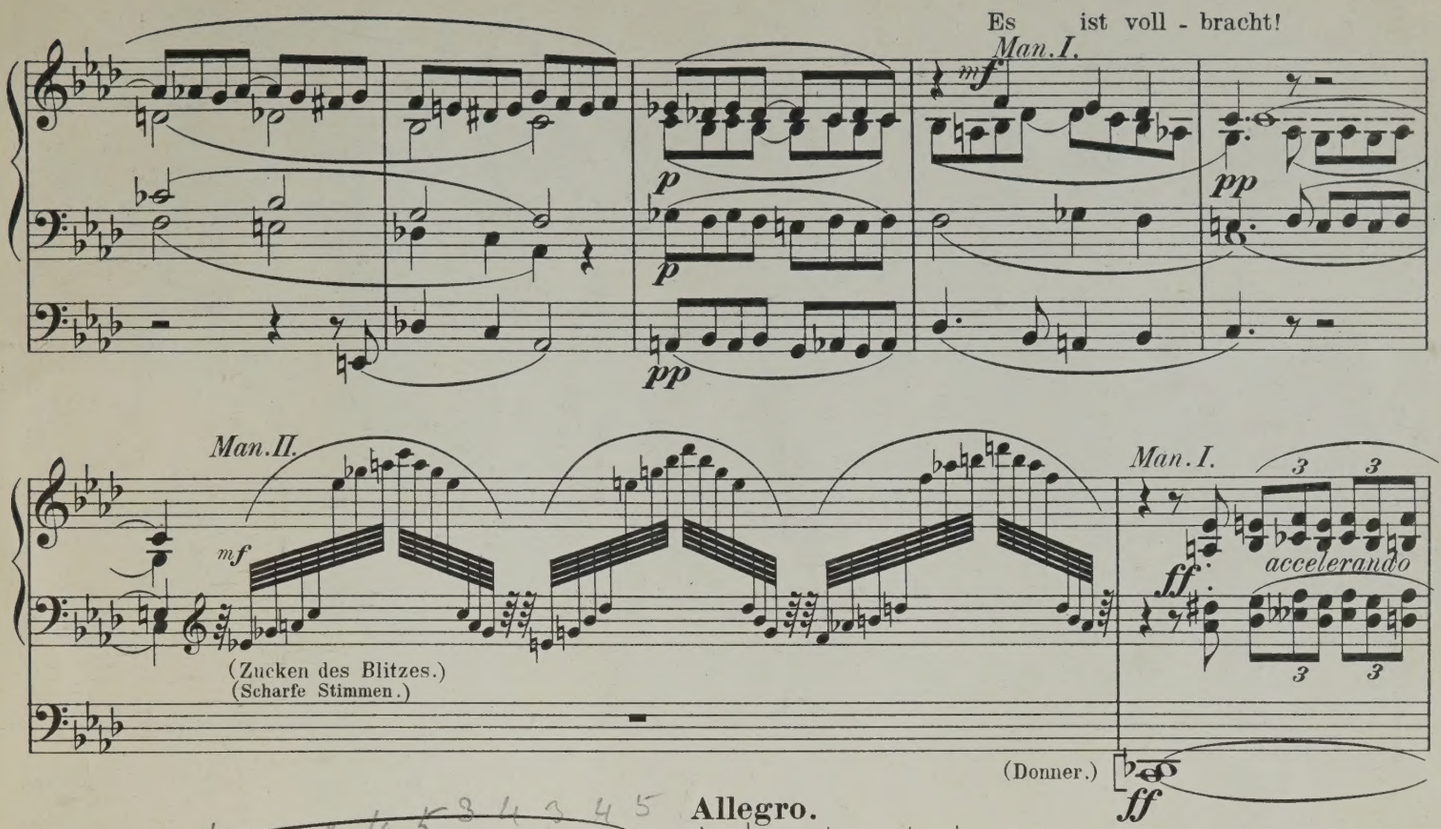
Anmerkung: Die „sieben Worte“ können von einem Tenoristen gesungen oder von einer etwas vortretenden Orgelstimme gespielt werden. Werden sie gesungen, so hat die betreffende Stelle auf der Orgel wegzubleiben.

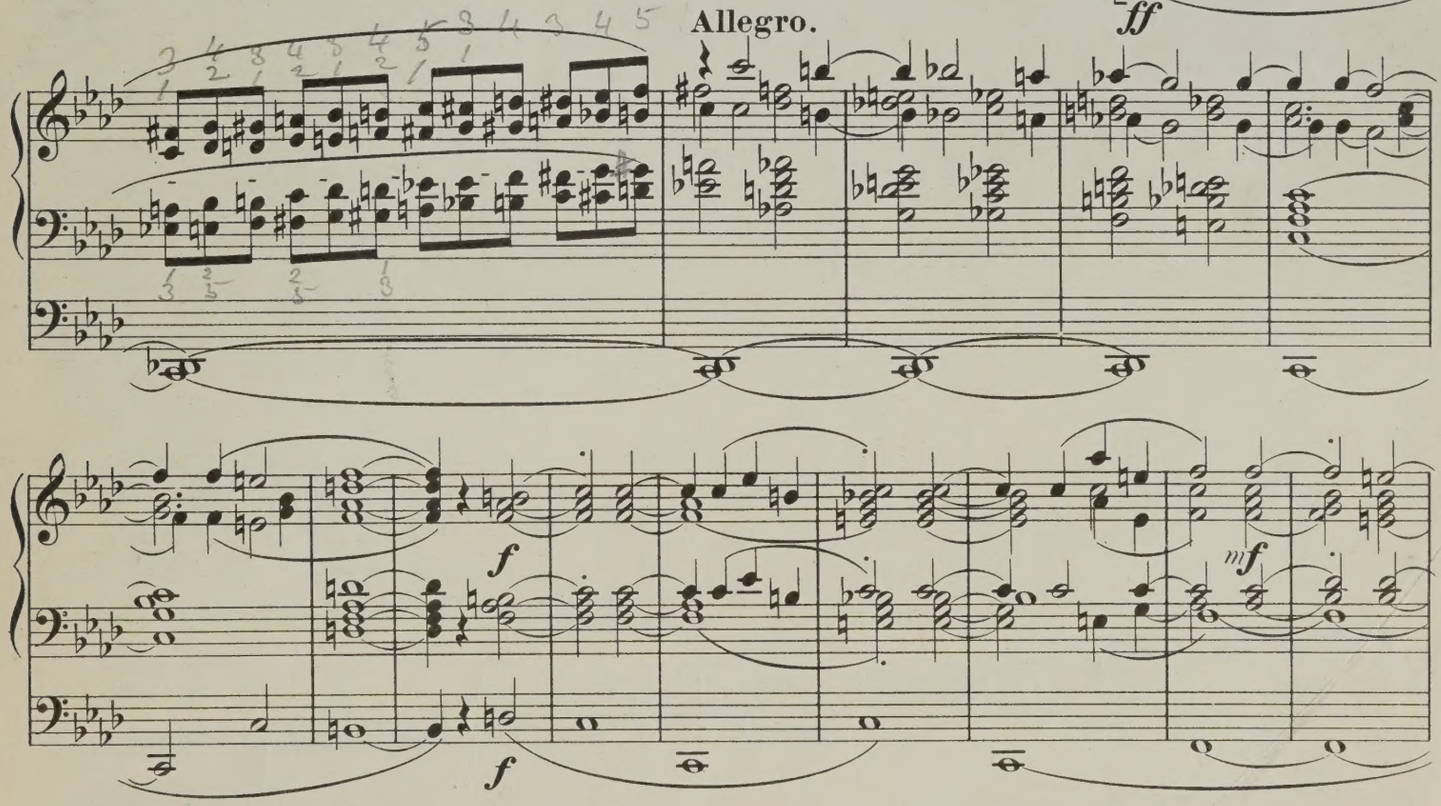

Man. I.
poco a poco cresc.
p Man. I.
p
Man. II.
mf
mf Man. II.
Man. I.
mf
Man. I.
mf
poco a poco cresc.
poco poco cresc.
f
decresc.
decresc.
mf
mf
f cresc.
mf
f cresc.
poco a poco de cresc.
p
più f
poco a poco de cresc.
p

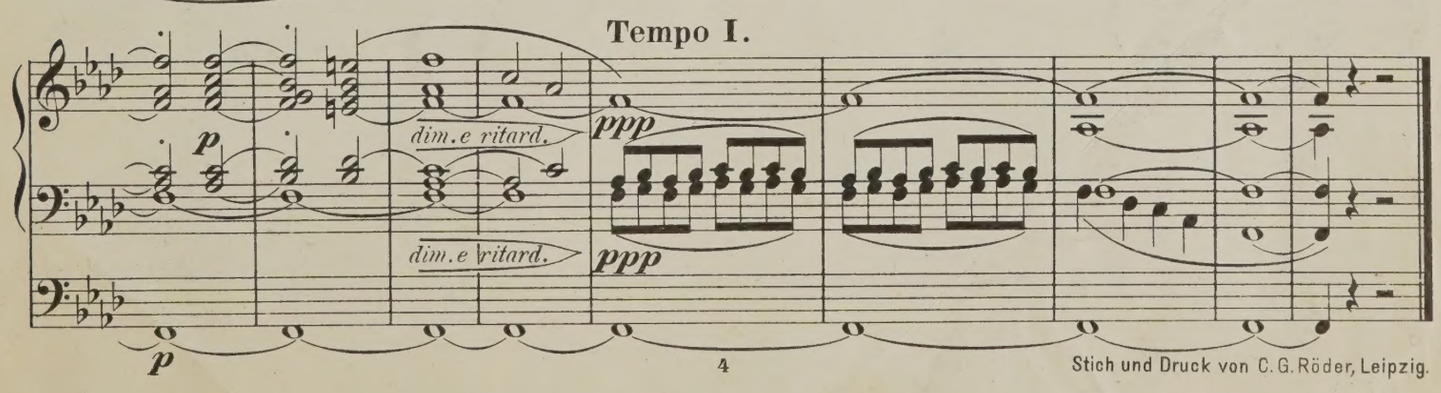

Va - ter, ver - gieb ih-nen, denn sie wissen nicht, was sie thun.
p espress.
Man. II.
p
pp
mf
mf
Man. I.
mf
f
decresc.
dimin.
dimin.
Wahr - lich, ich sa - gè dir,
Man. I.
mf
Man. II.
p
pp
heu-te wirst du mit mir im Pa-ra - die - - se sein!
Man. II.


poco cresc. - -
mf
p
Weib, sie-he, das ist dein Sohn; Sohn, sie-he,
Man. I.
p espress.
decresc. - - -
pp Man. II.
pp
das ist dei-ne Mut - - ter! - -
p
mf
Man. I.
p
mf
f cresc. - -
ff
Mein
f
p
mf
f cresc. - -
ff


Gott,— mein Gott,— wa - rum, wa - rum hast du mich ver - las - - sen?
Man. II.
Man. I.
cresc.
Mich
dür - stet!
Va - ter, in dei - ne Hän - de be - fehl ich mei - nen Geist.
dimin.







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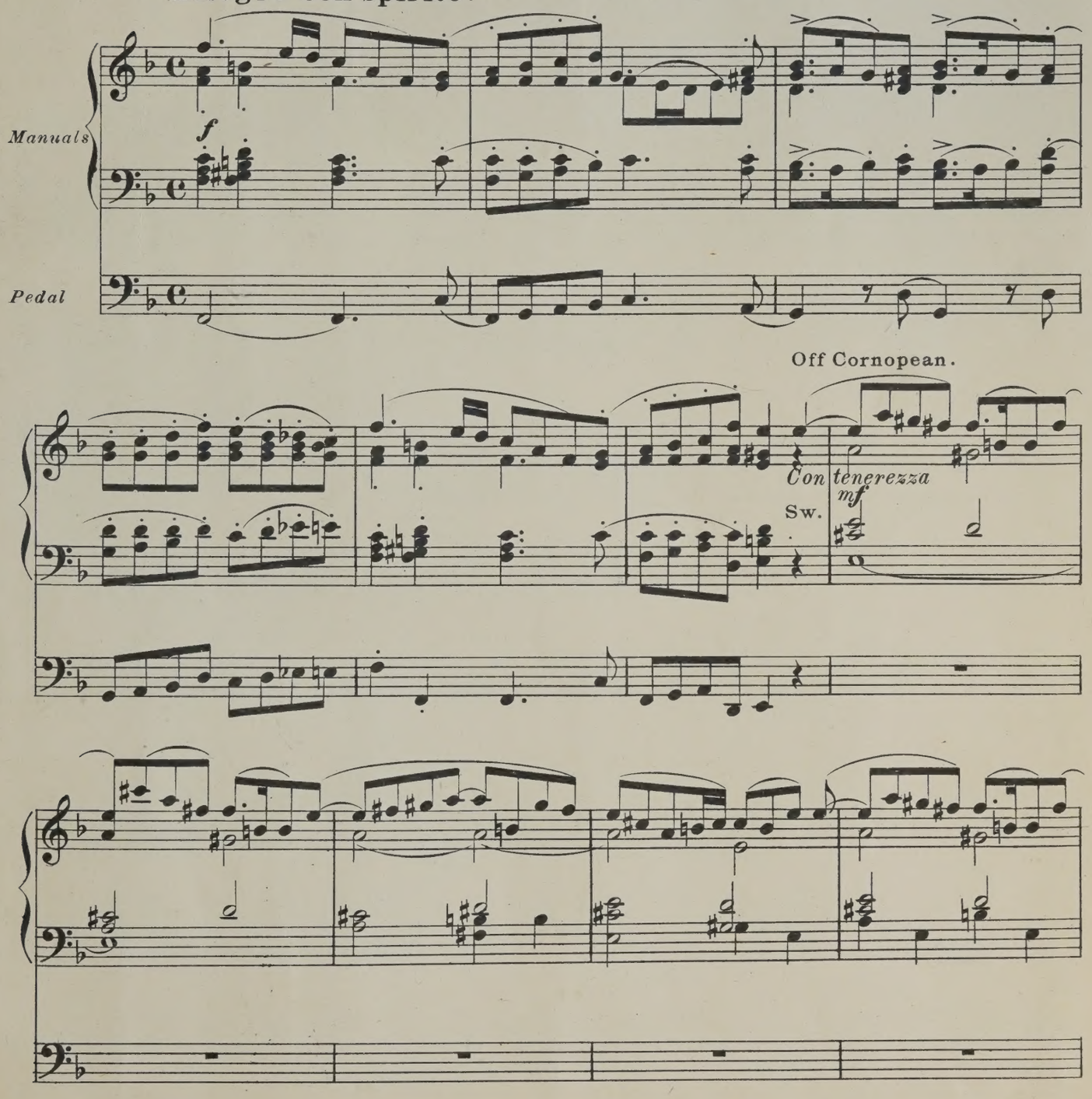

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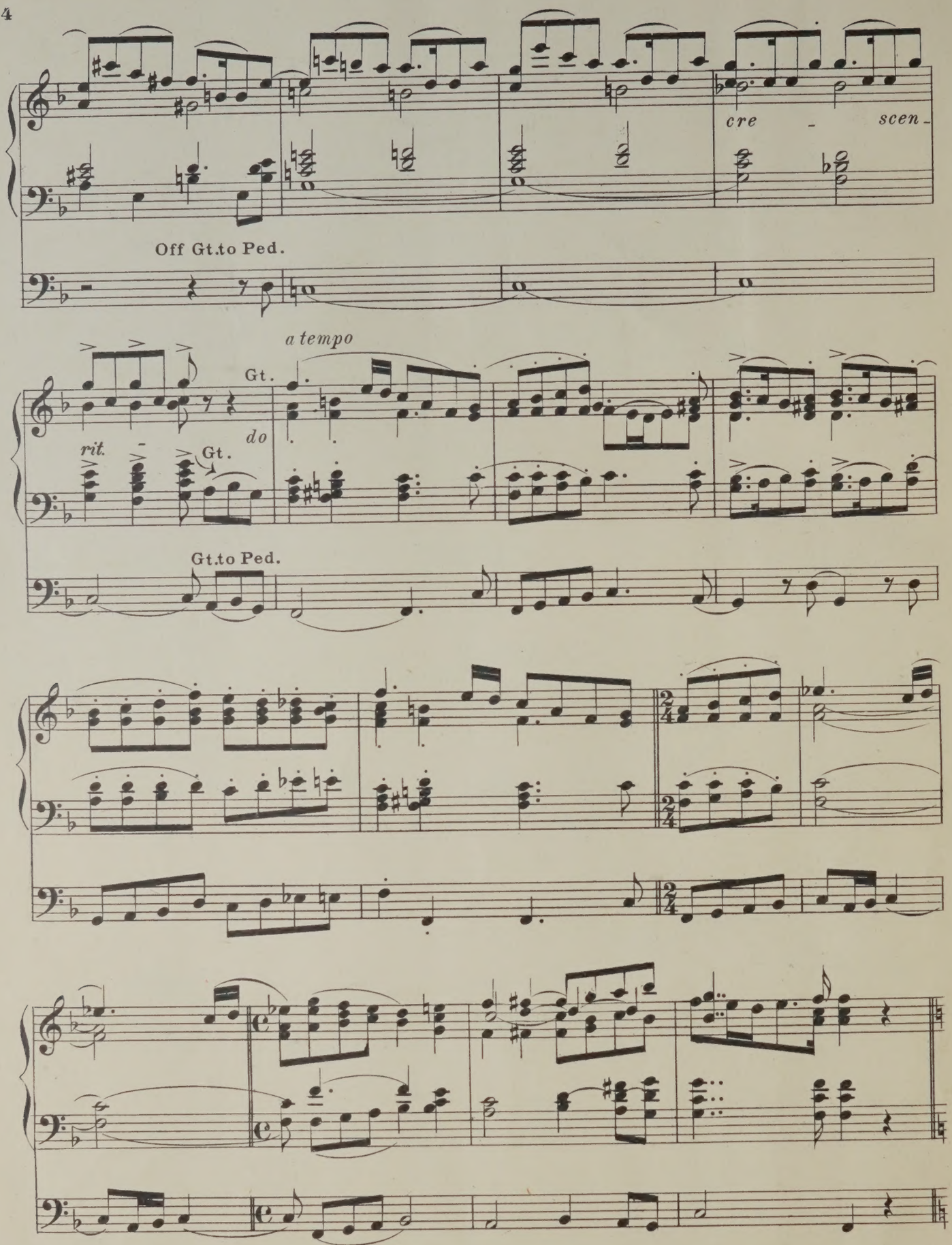
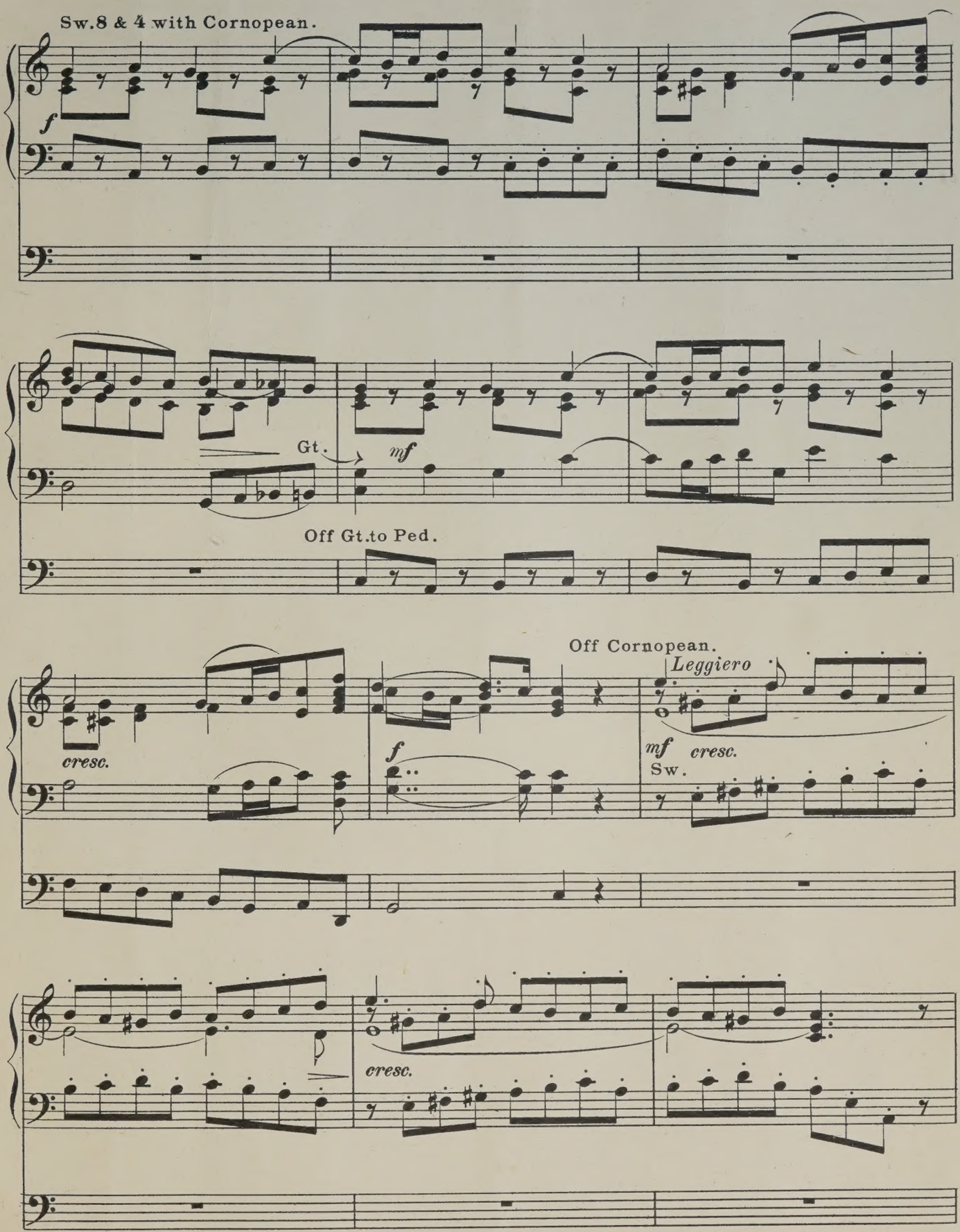
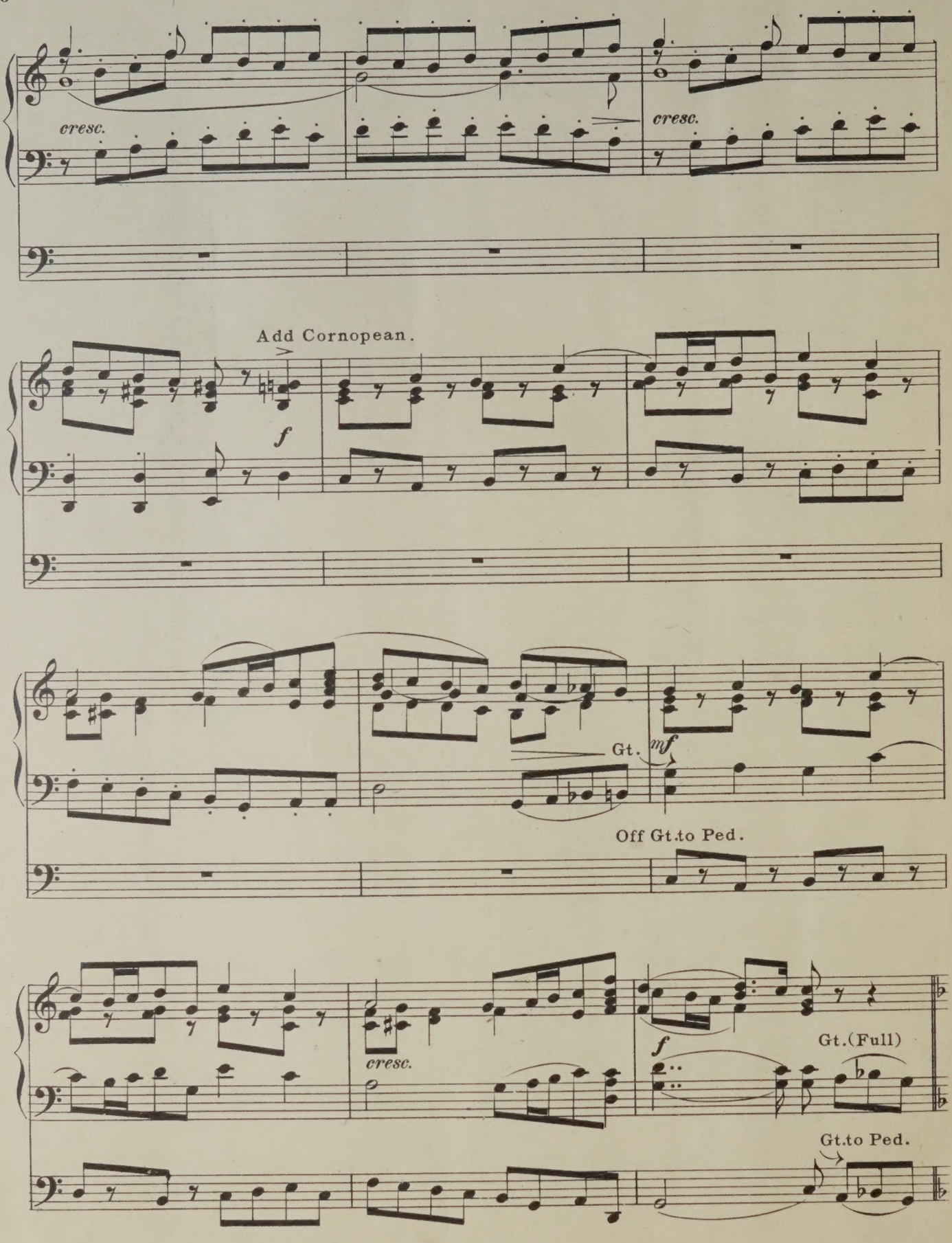
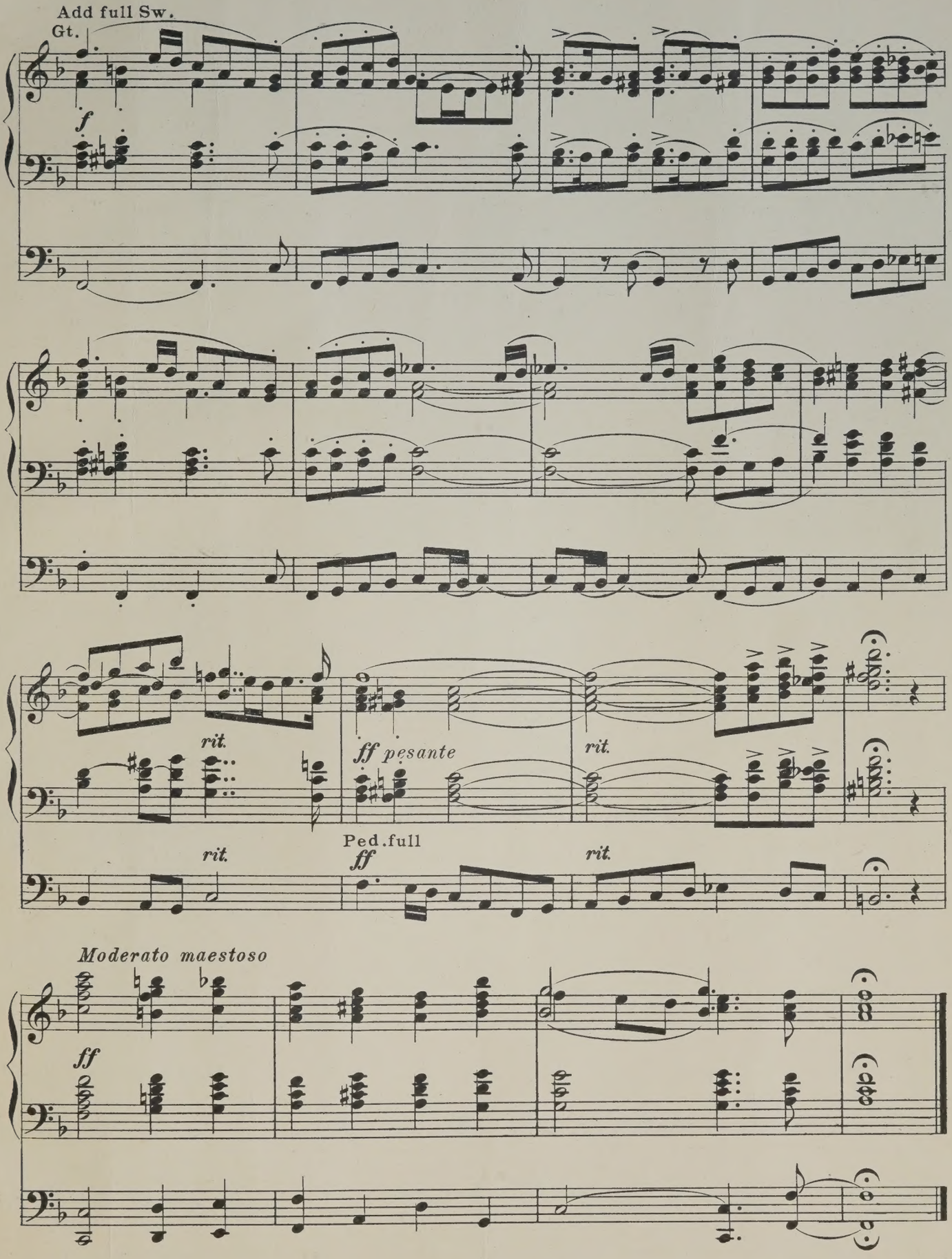

cre - scen -
Off Gt.to Ped.
a tempo
Gt.
do
rit.
Gt.
Gt.to Ped.


Sw.8 & 4 with Cornopean.
f
Gt.
mf
Off Gt.to Ped.
Off Cornopean.
Leggiero
cresc.
f
mf cresc.
Sw.
cresc.


cresc.
cresc.
Add Cornopean.
f
Gt.
mf
Off Gt.to Ped.
cresc.
f
Gt.(Full)
Gt.to Ped.


Add full Sw.
Gt.
f
rit.
ff pesante
rit.
Ped. full
ff
rit.
rit.
Moderato maestoso
ff

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